कादम्बरी
ed. with Notes
by P. V. Kane.

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THE KÂDAMBARÎ

OF

BÂṆABHAṬṬA

(the portion prescribed for the B. A. Examination in 1912 and 1913.)

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EDITED

With an Introduction, Notes and Appendices,

BY

P. V. KÂNE, M. A., LL. B.

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PREFACE.

THE present work contains that portion of the Kâdambarî which is prescribed for the B. A. Examination of the Bombay University in 1912 and 1913. The Kâdambarî is often the despair of the college student. Professors, who have plenty of other work on their hands, rarely lecture on it. It is generally left in the hands of the S'âstri, who, owing to his ignorance of the English language and of the requirements of modern students. generally fails to interest them in the study of the work, There is no annotated edition, except that of Mr. Kale, available on this side of India.

The present edition is intended to meet all the requirements of the modern University student. No pains have been spared to make the book useful not only to the college student, but also to the general reader. How far I have succeeded, it is for the learned reader to judge.

It now remains for me to discharge the pleasant duty of acknowledging the debt I owe to others. I am highly obliged to the editions of Dr. Peterson, Mr. Kale and the Nirṇaya-sâgara Press, although I have had frequent occasion to differ from them. Miss Ridding's elegant translation, although it omits the most lengthy and difficult passages of the Kâdambarî, has suggested to me happy renderings of some words and phrases. My sincerest thanks are therefore due to her. I am under a deep debt of gratitude to my revered teacher, Prof. H. M. Bhadkamkar of Wilson college, Bombay, for his valuable suggestions and explanations of difficult passages. I am afraid that, in spite of all this help, there are a few knotty passages in the Kâdambarî that still require explanation and further elucidation. In a work

bristling with quotations as the present one does, it is possible that there may be mistakes of both commission and omission. I shall most thankfully receive all suggestions and criticisms. I cannot conclude this brief preface without sincerely thanking the proprietor of the Nirṇaya-sâgara Press for promptly and carefully carrying the work through the press.

Angre's Wadi,
Girgaon—Bombay.
1st November 1911.

P. V. KANE.

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Introduction.

I. Personal History of Bâṇa.

About the personal history of Sanskrit authors and especially poets, our knowledge is generally very meagre. In the case of many Sanskrit poets, we know next to nothing beyond their names. Around the names of some (*e. g.* Kâlidâsa), tradition has been busy in weaving such fanciful and bewildering stories that it is no easy task to separate the solid grain of truth from the chaff. In the case of some, the meagre account of themselves contained in their own works has to be eked out with information derived from contemporary or subsequent records in literature, grants and inscriptions. There are a few who have left to posterity a tolerably full account of themselves in their works*. Bâṇa perhaps stands at the head of such Sanskrit authors. To his Kâdambarî is prefixed a brief account of his family. But in his Harshacharita, we find a much fuller account of his ancestors and himself. The first two Uchchhvâsas of the Harshacharita are taken up with the history of Bâṇa's forefathers and Bâṇa himself. The personal narrative is continued even in the third Uchchhvâsa. Space does not permit us to give in detail a full account of Bâṇa as gathered from the Harshacharita. We propose to dwell upon only a few salient points of the narrative of Bâṇa's personal history.

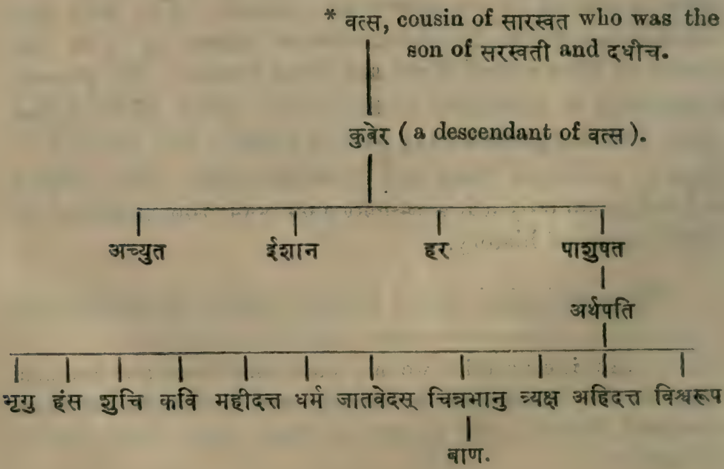
The genealogical tree of Bâṇa's family as constructed

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* In this connection we may mention Bilhaṇa and Mankha, who, in the Vikramânkadevacharita and S'rîkaṇṭhacharita respectively, furnish a full account of their lives, their contemporaries &c.

from the Harshacharita* is given in the footnote below. In the introductory verses to the Kâdambarî the genealogy is given as follows. Kubera was a Brâhmaṇa of the Vâtsyâyana gotra and was honoured by many Gupta kings. His son was Arthapati, whose son was Chitrabhânu who was Bâṇa's father. The student will notice that in this narrative, Pâs'upata, who appears to have been the great-grand-father of Bâṇa, if we are to rely upon the Harshacharita, is omitted. It is strange that Bâṇa (or his son who is supposed by some to have written the introductory verses to the Kâdambarî) should have forgotten his own great-grand-father. The only explanation that we offer (of course with great hesitation) is that the verses containing the reference to Pâs'upata were not to be found in the Mss. used for preparing the printed editions of the Kâdambarî.

The progenitor of Bâṇa's family, Vatsa, lived in a place called Prîtikûṭa on the banks of the Hiraṇyabâhu, otherwise called S'oṇa. Bâṇa's mother, Râjadevî, died while he was yet a child. He was all the more dear to his father, who was a very mother to him. Bâṇa had the misfortune to lose his father when he was about fourteen years old. Bâṇa tells us that he thereafter led a wandering life. He mentions as the



companions of his wanderings a number of persons*. Although Bâṇa had ancestral wealth sufficient to maintain him in ease and comfort, yet his strong curiosity to see different lands impelled him to wander from place to place and made him an object of ridicule in the eyes of his elderly contemporaries. After finishing his wanderings in which he gathered a rich harvest of wisdom and experience, he returned to his native place Brâhmaṇâdhivâsa (or Prîtikûṭa) with broadened sympathies and a widened outlook.

One day in the height of summer, when Bâṇa sat in his house after the midday meal, his cousin (born of a S'ûdra woman) Chandrasena ushered in a courier who brought a letter from Kṛishṇa, a brother (cousin) of Emperor Harsha. In the letter Kṛishṇa referred Bâṇa to the messenger Mekhalaka and bade him lose no time in carrying out the wishes of the writer. The message was:—'Emperor Harsha's ears have been poisoned against you by some wicked people. But I knew the truth about you and interceded on your behalf with the king and told him that you (Bâṇa) must not have been guilty of anything beyond youthful rashness and folly. The king admits this and so you should come to the emperor's court without delay."

After a good deal of misgivings as to how he would be received at the court of Harsha, Bâṇa performed some auspicious rites and set out from his native place Prîtikûṭa. On the third day he reached the camp of Harsha which was then on the Ajirâvatî near the town Maṇitâra.

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* "अभवंश्चास्य वयसा समानाः सुहृदः सहायाश्च। तथा च। भ्रातरौ पारशवौ चन्द्रसेनमातृषेणौ, भाषाकविरीशानः परं मित्रं, प्रणयिनौ रुद्रनारायणौ, विद्वांसौ वारबाणवासबाणौ, वर्णकविर्वेणीभारतः, प्राकृतकृत्कुलपुत्रो वायुविकारः, बन्दिनावनङ्गबाणसूचिबाणौ, कात्यायनिका चक्रवाकिका, जाङ्गुलिको मयूरकः, ताम्बूलदायकश्चण्डकः, भिषक्पुत्रो मन्दारकः, पुस्तकवाचकः सुदृष्टिः, कलादश्चामीकरः, हैरिकः सिन्धुषेणः, लेखको गोविन्दकः, चित्रकृद्वीरवर्मा, पुस्तकृत्कुमारदत्तः, मार्दङ्गिको जीमूतः, गायनौ सोमिलग्रहादित्यौ, सैरन्ध्री कुरङ्गिका, वांशिकौ मधुकरपारावतौ, गान्धर्वोपाध्यायो दर्दुरकः, संवाहिका केरलिका, लासकयुवा ताण्डविकः, आक्षिक आखण्डलः, कितवो भीमकः, शैलालियुवा शिखण्डकः, नर्तकी हरिणिका, पाराशरी सुमतिः, क्षपणको वीरदेवः, कथको जयसेनः, शैवो वक्रघोणः, मन्त्रसाधकः करालः, असुरविवरव्यसनी लोहिताक्षः, धातुवादविद्विहङ्गमः, दार्दुरिको दामोदरः, ऐन्द्रजालिकश्चकोराक्षः, मस्करी ताम्रचूडः।"

When Bâṇa was presented to Harsha who had with him the son of the king of Mâlvâ, the emperor received him at first with mock signs of anger, but afterwards showed him much favour. After basking in the sunshine of royal favour, Bâṇa returned to his native place. He was greeted with a cordial welcome by his friends and relatives. The reader Sudṛishṭi entertained him with a recital of the Vâyupurâṇa. Then the bard Sûchibâṇa recited two verses (Âryâs), which pointedly referred to the life of Harsha. All were charmed and Bâṇa's cousins (sons of his paternal uncles), Gaṇapati, Adhipati, Târâpati and S'yâmala looked at one another and the youngest of them, S'yâmala, made bold to ask Bâṇa to tell them from the beginning the wondrous story of Harsha's life. Bâṇa expressed his inability to do justice to the mighty deeds of the emperor and, as the day was far advanced, began the narrative the next morning.

Here ends the autobiographical part of the Harsha-charita with which alone we are concerned here.

As to the later stages of Bâṇa's life we have no account left. He died leaving his romance of Kâdambarî unfinished. Bâṇa's son tells us in the introduction to the Uttarabhâga that he finished the Kâdambarî as a work of filial duty and not out of pride*. Dr. Buhler says that the name of Bâṇa's son was Bhûshaṇabâṇa†. In some MSS. of the Kâdambarî, the son is called Pulinda‡ or Pulina. Dhanapâla, while praising Bâṇa in his introduction to the Tilakamanjarî, seems to suggest that Pulinda was the name of his son§.

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* "याते दिवं पितरि तद्वचसैव सार्धं विच्छेदमाप भुवि यस्तु कथाप्रबन्धः । दुःखं सतां तदसमाप्तिकृतं विलोक्य प्रारब्ध एव स मया न कवित्वदर्पात् ॥ "

† See Dr. Peterson's Introduction to Kâdambarî p. 40.

‡ *Vide* Prof. S. R. Bhandarkar's report on the search for MSS. 1904–5, 1905–6 p. 39.

§ केवलोऽपि स्फुरन्बाणः करोति विमदान्कवीन् ।
किं पुनः क्लृप्तसन्धानपुलिन्ध्र (न्द ?) कृतसन्निधिः ॥ verse 26.

(It will be noticed that the verse has two meanings).

It is said that the poet Mayûra was a contemporary and father-in-law of Bâṇa. Mayûra praised the sun in hundred verses, which make up the Sûryas'ataka and became free from Leprosy. Bâṇa became jealous of him, maimed himself, composed the Chaṇḍîs'ataka in honour of Durgâ, who made him all right. The story of Mayûra's freedom from disease is alluded to in the Kâvyaprakâs'a*. There are Subhâshitas in which Bâṇa and Mayûra are spoken of as contemporaries and as patronized by king Harsha†. Verses from the Sûryas'ataka are quoted in the Dhvanyâloka (latter half of 9th century A. D)‡. So it is not beyond the bounds of probability that Bâṇa and Mayûra were contemporaries. A Mayûraka is mentioned as one of the companions of Bâṇa in his wanderings (see the passage quoted above on p. IX). But as he is mentioned there as a snake-doctor ('Jâṅgulika' = Vishavaidya), it seems to us that he is not the same as the poet Mayûra.

II The date of Bâṇa.

As we are fortunate in possessing some account of Bâṇa from his own pen, so also we are lucky in being able to fix the date of Bâṇa beyond the possibility of cavil. As a matter of fact Bâṇa's date is one of the surest planks in the tottering structure of ancient Indian Chronology.

This is not the place to set out in detail how Bâṇa's date has been fixed. Suffice it to say that a famous Chinese traveller, Hiouen Thsang, was in India from 629 A. D. to

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* 'आदित्यादेर्मयूरादीनामिवानर्थनिवारणम्'

† 'अहो प्रभावो वाग्देव्या यन्मातङ्गदिवाकरः।
श्रीहर्षस्याभवत्सभ्यः समो बाणमयूरयोः॥'

This verse is ascribed to Râjas'ekhara and is quoted in the Subhâshitâvali and the S'ârngadharapaddhati.

'स चित्रवर्णविच्छित्तिहारिणोरवनीश्वरः।
श्रीहर्ष इव संघट्टं चक्रे बाणमयूरयोः॥'

नवसाहसाङ्कचरित quoted from Mr. Parakhi's work.

‡ The verse 'दत्तानन्दाः' &c. at p. 99.

645 A. D. He has left extensive memoirs of his travels, in which he speaks in detail about a king Harsha who was the emperor of northern India. Although there are slight discrepancies in the accounts of Harsha furnished by Bâṇa and the Chinese pilgrim, the points of agreement are so many and so striking that there is not the least doubt that the Emperor Harsha, the patron of Bâṇa, is the same as the great monarch of whom the Chinese pilgrim has left extensive notices. Harsha is said to have reigned from 606 A. D. to 648 A. D. It is beyond the scope of this Introduction to give an account of Harsha. The curious reader should refer to Dr. Peterson's Introduction, to the 13th chapter of Mr. V. A. Smith's monumental work 'the early History of India' and to the late Pârakhi-s'âstri's works on Bâṇa and Harsha in Marathi. Therefore Bâṇa must have flourished towards the end of the 6th and in the first half of the 7th century of the Christian era.

We shall set forth below a good deal of evidence which strongly corroborates the above conclusion. We believe that a part of this evidence is for the first time brought to the notice of Sanskrit scholars by us.

(1) The Harshacharita of Bâṇa is mentioned by Ruyyaka in his Alaṁkârasarvasva a number of times*. We are told by him that he wrote a work called Harshacharitavârtika†. Ruyyaka wrote his Alaṁkârasarvasva about 1150 A. D.

(2) Kshemendra, in his voluminous writings, mentions Bâṇa by name a number of times‡. Kshemendra

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* "'यस्तपोवनमिति मुनिभिः...'इत्यादि हर्षचरिते श्रीकण्ठाख्यजनपदवर्णने" p. 47 of अलंकारसर्वस्व; "यथा हर्षचरिते राज्यवर्धनं प्रति श्रीहर्षोक्तिषु 'यदि बाल इति सुतरामपरित्याज्योऽसि...'" p. 139; "यथा वा हर्षचरितप्रारम्भे ब्रह्मसदसि वेदस्वरूपवर्णने । ...एवं तत्रैव मुनिक्रोधवर्णने, पुलिन्दवर्णनादौ ज्ञेयम्" p. 182.

† 'एषा (उत्प्रेक्षा) च समस्तोपमाप्रतिपादकविषयेऽपि **हर्षचरितवार्तिके साहित्यमीमांसायां** च तेषु तेषु प्रदेशेषूदाहृता' p. 61 of अलंकारसर्वस्व.

‡ In his औचित्यविचारचर्चा he quotes the verse 'स्तनयुगमश्रुस्नातं' &c, and says in the same work "न तु यथा भट्टबाणस्य 'जयत्युपेन्द्रः स चकार &c'".

tells us that he wrote his Kavikanṭhâbharaṇa and Suvṛittatilaka in the reign of king Anantarâja (1028–1063 A. D.) of Kashmir, and quotes a verse of king Kalas'a (1080 A. D.–1088 A. D.). So he flourished in the latter half of the 11th century A. D.

(3) Namisâdhu, the commentator of Rudraṭa's Kâvyâlaṁkâra, mentions the Kâdambarî and the Harshacharita as specimens of the two types of prose compositions, *viz.* Kathâ and Âkhyâyikâ*. From the last verse of his comment, we learn that Namisâdhu wrote in 1069 A. D.

(4) Bhôja in his Sarasvatîkanṭhâbharaṇa has a few references to Bâṇa. In one place we are told that Bâṇa does not excel so much in poetry as in prose†. The exact dates of Bhôja's reign (which was very long, extending over 50 years) are not yet fixed. But he seems to have come to the throne in the second decade of the 11th century.

(5) The Das'arûpa of Dhanaṁjaya mentions Bâṇa by name‡. Dhanaṁjaya was patronized by king Munja§. If Munja is the uncle of the great Bhôja, as it seems to be the case, Dhanaṁjaya flourished before 1000 A. D.

(6) Abhinanda wrote the Kâdambarîkathâsâra, in which he faithfully versifies the story of Bâṇa's Kâdambarî. Abhinanda tells us that his great-great-grand-father, S'aktisvâmin, was a minister of Muktâpîḍa, a king of the Karkôṭa family¶. Abhinanda is praised for the excellence of his

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* See comment on काव्यालंकार of रुद्रट XVI. 22 and 26.

† 'यादृग्गद्यविधौ बाणः पद्यबन्धे न तादृशः ।' p. 142 of the 1st Vol. of the Benares edition. See p. 146 of the same volume for a quotation from Bâṇa ' हर इव जितमन्मथः गुह इवाप्रतिहतशक्तिः'.

‡ 'यथा हि महाश्वेतावर्णनावसरे भट्टबाणस्य ' under II. 35 (निर्णय॰ ed); 'यथा कादम्बर्यां वैशम्पायनस्य' under IV. 66.

§ 'आविष्कृतं मुञ्जमहीशगोष्ठीवैदग्ध्यभाजा दशरूपमेतत्' last verse of the दशरूप.

¶ 'स शक्तिस्वामिनं पुत्रमवाप श्रुतशालिनम् । राज्ञः कर्कोटवंशस्य मुक्तापीडस्य मन्त्रिणम् ॥ verse 7 of कादम्बरीकथासार.

Anushṭubh verses by Kshemendra in his Suvṛitta-tilaka*.

(7) Tha author of the Dhvanyâloka, Ânandavardhana, flourished in the reign of king Avantivarman (855-883 A. D.)† of Kashmir. In the Dhvanyâloka, Bâṇa and his two prose compositions are mentioned by name‡. From this it follows that in the latter half of the 9th century Bâṇa's works had attained a pre-eminent position in the world of letters.

(8) Vâmana, in his Kâvyâlaṁkârasûtravṛitti seems to quote a few words from the Kâdambarî§. Vâmana flourished in the latter half of the 8th century. We shall briefly indicate the data that enable as to arrive at this date for Vâmana. (a) Vâmana quotes from the Uttararâmacharita of Bhavabhûti a verse¶. Bhavabhûti flourished before 700

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* 'अनुष्टुप्सततासक्ता साभिनन्दस्य नन्दिनी । विद्याधरस्य वदने गुलिकेव प्रभावभूः ॥'

We wish here to call the attention of the reader to a curious fact. Abhinava-gupta says in his Dhvanyâlokalochana that Bhaṭṭajayantaka wrote Kâdambarîkathâ-sâra; p. 142 "कथातात्पर्ये सर्गबन्धो यथा भट्टजयन्तकस्य कादम्बरीकथासारम्". The question arises whether this is a different work from that of Abhinanda, or whether it is a slip on the part of the learned author of the Lochana or whether it is a mistake of the scribes. We know that Abhinanda was the son of Bhaṭṭajayanta, called Vṛittikâra.

† 'मुक्ताकणः शिवस्वामी कविरानन्दवर्धनः । प्रथां रत्नाकरश्चागात्साम्राज्येऽवन्तिवर्मणः ॥' राजतरङ्गिणी V. 34.

‡ यथा स्थाण्वीश्वराख्यजनपदवर्णने **भट्टबाणस्य** 'यत्र च मत्तमातङ्गगामिन्य &c' ध्वन्यालोक p. 100; यथा **हर्षचरिते**–'समवाय इव विरोधिनां पदार्थानाम्' p. 101; "यथा **हर्षचरिते** सिंहनादवाक्येषु–'वृत्तेऽस्मिन्महाप्रलये &c.' p. 127; 'यथा **कादम्बर्यां** कादम्बरीदर्शनावसरे' p. 87. On p. 99 of the ध्वन्यालोक a passage is quoted from the Harshacharita without naming it.

§ "'**अनुकरोति भगवतो नारायणस्य**' इत्यत्रापि, मन्ये, स्मशब्दः कविना प्रयुक्तो लेखकैस्तु प्रमादान्न लिखित इति" on 'आहेति भूतेऽन्यणलन्तभ्रमाद् ब्रुवो लटि' काव्यालंकारसूत्र V. 2. 44. For the words 'अनुकरोति भगवतो नारायणस्य' see कादम्बरी p. 6 of Dr. Peterson's edition.

¶ 'इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयोः' &c.on काव्यालंकारसूत्र IV. 3. 2 (रूपक).

A. D*. So Vâmana is later than 700 A. D. (b) He is often quoted by Pratîhârendurâja, the commentator of Udbhaṭa's Kavyâlaṁkâra†. Pratîhârendurâja, who was a pupil of Mukula, son of Kallaṭa, flourished in the first half of the 10th century. Therefore Vâmana is earlier than 900 A. D. (c) Abhinavagupta says‡ that Ânandavardhana, bearing in mind the conflicting views of Vâmana and Bhâmaha as regards Samâsokti and Âkshepa, gave the verse 'Anurâgavatî saṁdhyâ &c.' (p. 37 Dhvanyâloka) as an example. So according to Abhinavagupta, Vâmana flourished before Ânandavardhana *i. e.* before the latter half of 9th century A. D. (d) A Vâmana is mentioned as the minister§ of king Jayâpîḍa (745—776 A. D.) of Kashmir and is identified by Kashmirian Pandits with the author of the Kâvyâlaṁkârasûtra. These four lines of inquiry make it highly probable, if not certain, that Vâmana flourished in the latter half of the 8th century. Bâṇa's Kâdambarî was well-known, as shown above, in the latter half of the 8th century.

Thus from the 12th century backwards to the 8th, we have a host of writers who refer in unmistakable terms to Bâṇa and his works. Besides those mentioned by us above, there are writers of less note such as the authors of the Nalachampû and the Kîrtikaumudî that refer to Bâṇa. We refrain from quoting them for want of space.

The date of Bâṇa is of paramount importance for the chronology of Sanskrit writers. Bâṇa in the introduction to his Harshacharita mentions a number of Sanskrit works and poets¶. The first half of the 7th century is the *terminus*

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* See Dr. Bhandarkar's preface to the Mâlatîmâdhava p. IX.

† See Folios 12, 55, 56, &c., of the Deccan college Ms. of Pratîhârendurâja's commentary.

‡ 'वामनाभिप्रायेणायमाक्षेपः, भामहाभिप्रायेण तु समासोक्तिरित्यमुमाशयं हृदये गृहीत्वा समासोक्त्याक्षेपयोरिदमेकमेवोदाहरणं व्यतरद्ग्रन्थकृत् ।' लोचन p. 37.

§ 'मनोरथः शंखदत्तश्चटकः सन्धिमांस्तथा । बभूवुः कवयस्तस्य वामनाद्याश्च मन्त्रिणः ॥' राजतरंगिणी IV. 497.

¶ The works and poets mentioned by name are:–Vyâsa, Vâsavadattâ, Bhaṭṭâra–Harichandra, Sâtavâhana, the Setu of Pravarasena, Bhâsa, Kâlidâsa, Bṛihatkathâ and Âḍhyarâja.

ad quem of these poets. In this connection we strongly recommend that the student should read Dr. Peterson's valuable and instructive Introduction to his edition of the Kâdambarî. Although we have the misfortune to differ from the learned author of the Introduction on a number of points, we feel confident that the Introduction will surely rouse the student's critical faculty*.

As one point (*viz.* the relative position of Subandhu and Bâṇa) on which we differ from Dr. Peterson is of great importance in connection with ths date of Bâṇa, we shall discuss it here.

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* The following are the most important among the points on which we differ from Dr. Peterson, though with the greatest diffidence :—(1) 'it is clear that by *Âkhyâyikâ* in the present passage, Bâṇa refers *to metrical stories,* such as furnished him with the material of his own romance (p. 70) ; (2) Bhâsa being the contemporary or immediate predecessor of Bâṇa (p. 71); (3) the Vâsavadattâ mentioned in the Harshacharita is not the one that was written by Subandhu ; (4) the Nâṭakas, with a sûtradhâra in their beginning, were novelties in Bâṇa's day (p. 80); (5) Kâlidâsa was a contemporary of Bâṇa (p. 81); (6) Âḍhyarâja, mentioned in the Harshacharita, is not a proper noun (p. 96); (7) that Indian Astronomy, as taught by Âryabhaṭa and Varâhamihira and as known to Kâlidâsa and Bâṇa, is of Greek origin. About Âkhyâyikâ, we shall speak later on. It should be noted that in the Mâlavikâgnimitra, Kâlidâsa calls himself 'Vartamânakavi' and styles Bhâsa as of world-wide fame. So Bhâsa, who must have preceded Kâlidâsa by some generations, could not have been a contemporary or immediate predecessor of Bâṇa. We shall show that Subandhu preceded Bâṇa. That Âḍhyarâja was a name we know from a verse that occurs in the Sarasvatîkaṇṭhâbharaṇa (vol. I p. 136 Benares edition) 'केऽभूवन्नाढ्यराजस्य काले प्राकृतभाषिणः । काले श्रीसाहसाङ्कस्य के न संस्कृतभाषिणः ॥' The commentary explains that आढ्यराज stands for शालिवाहन and साहसाङ्क for विक्रम. It is not possible to dismiss the other points briefly. Although we are sorry that the profession we have been compelled to pursue by force of circumstances will hardly allow us to prosecute antiquarian researches, we intend, time and inclination permitting, to discuss the other points elsewhere.

Dr. Peterson was inclined to place Subandhu, the author of the extant Vâsavadattâ, after Bâṇa. His reasons are given on pp. 71—73 of his Introduction. 'For that after the graceless string of extravagant and indecent puns presented by the present Vâsavadattâ had been received with approval into the national literature, a reversion should have been possible to the chastity, alike of sentiment and of diction, of Bâṇa and Bhavabhûti would be a literary miracle almost incredible.' We have to strike here a note of caution. We should always beware of foisting our modern conceptions of literary style and beauty on authors and critics that flourished centuries before us. How are we to know that the skill of Subandhu in stringing together puns might not have kindled the admiration of Bâṇa who seems to have himself thought very highly of such puzzles as Prahelikâs? It is curious to note that Dr. Peterson, in his preface to the Subhâshitâvali of Vallabhadeva (p. 133), abandons the position taken up by him as to the relative position of Subandhu and Bâṇa in his Introduction to the Kâdambarî.

We think that the Vâsavadattâ praised in the Harshacharita so* eloquently is the present work of that name written by Subandhu. Our reasons are:—

(1) In Vâmana's Kâvyâlaṁkârasûtravṛitti, a passage is quoted from the extant Vâsavadattâ of Subandhu with very slight variations†. We have seen above that Vâmana probably flourished in the latter half of the 8th century and that he quotes the Kâdambarî also. So both Bâṇa and Subandhu flourished before 750 A. D.

(2) Kavirâja, the author of the Râghavapâṇḍavîya, mentions Subandhu, Bâṇa and himself as the masters of

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* कवीनामगलद्दर्पो नूनं **वासवदत्तया** । शक्त्येव पाण्डुपुत्राणां गतया कर्णगोचरम् ॥

† 'कुलिशशिखरखरनखरप्रचयप्रचण्डचपेटापाटितमत्तमातङ्गकुम्भस्थलगलन्मदच्छटाच्छुरितचारुकेसरभारभासुरमुखे केसरिणि' काव्यालंकारसूत्रवृत्ति I. 3. 25. See Vâsavadattâ (p. 331 of the S'rîrangam edition and p. 266 of Hall's).

Vakrôkti*. We think that the three are mentioned by the author in chronological order, placing himself last of all.

(3) Vâkpatirâja, the author of Gauḍavaho, a Prakrit poem, refers to the composition of Subandhu†. No other poet bearing the name of Subandhu, except the author of the Vâsavadattâ, is known to us. Therefore we are justified in holding that Vâkpatirâja refers to the author of the extant Vâsavadattâ. Vâkpatirâja was a protégé of Yas'ovarman of Kânyakubja and an admirer (and perhaps friend and pupil) of Bhavabhûti. Pandit comes to the conclusion (Introduction to Gauḍavaho, p. 100) that Vâkpatirâja wrote his poem between 700-725 A. D. It is curious to note that while Vâkpatirâja mentions the work of Subandhu in the same breath with Bhâsa and Kâlidâsa, he is silent as regards Bâṇa who wrote a prose work similar to Subandhu's. What then is the natural conclusion? It is that when Vâkpatirâja wrote, Subandhu was a famous author while Bâṇa was yet unknown to fame.

From the foregoing it will be clear that Subandhu, the author of the present Vâsavadattâ preceded Bâṇa.

In Mankha's S'rîkaṇṭhacharita we find a verse where both Bâṇa and Subandhu are praised together‡.

III Bâṇa's works.

Before proceeding with the subject of this section, a few remarks concerning the origin and development of Sanskrit Rhetoric and of Kathâ and Âkhyâyikâ in particular would not be out of place here.

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* '**सुबन्धुर्बाणभट्टश्च कविराज** इति त्रयः । वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥' राघवपाण्डवीय I. 41.

† 'भासम्मि जलणमित्ते कन्तीदेवे अ जस्स रहुआरे । **सोबन्धवे** अ **बन्धम्मि** हारियन्देअ आणन्दो ॥'
Pandit's Gauḍavaho, verse 800.

‡ '**मेण्ठे** स्वर्द्विरदाधिरोहिणि वशं याते **सुबन्धौ** विधेः शान्ते हन्त च **भारवौ** विघटिते **बाणे** विषादस्पृशः ।' श्रीकण्ठचरित II. 53

The oldest writer who specifically mentions Âkhyâyikâs is Kâtyâyana*. Kâtyâyana seems to intimate that the Âkhyâyikâs he refers to were not the episodes contained in such books as the Mahâbhârata, but that they were independent and distinct works. Patanjali in his Mahâbhâshya, while commenting upon the above-mentioned Vârtika, gives the names of three Âkhyâyikâs, *viz.* Vâsavadattâ, Sumanottarâ and Bhaimarathî†. In another place Patanjali speaks of one who knows or studies the Âkhyâyikâ Vâsavadattâ or Sumanottarâ‡. Subandhu, who we saw above, preceded Bâṇa, alludes to some canons of the art of poetry. In one place§ he says that the composition of a good poet should not contain superfluous words such as 'tu', 'hi' &c. In another place he says that the utterances of a good poet should be divided into Uchchhvâsas (chapters) and should contain fine puns and verses in the Vaktra metre¶. This seems to refer to what are called Âkhyâyikâs, as we shall see later on. Daṇḍin‖, who is gene-

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* 'लुबाख्यायिकाभ्यो बहुलम्' a वार्तिक on 'अधिकृत्य कृते ग्रन्थे' पा० IV. 3. 87.; 'आख्यानाख्यायिकेतिहासपुराणेभ्यश्च' वार्तिक on पा० IV. 2. 60.

† "'अधिकृत्य कृते ग्रन्थे' बहुलं लुग्वक्तव्यः। वासवदत्ता सुमनोत्तरा। न च भवति। भैमरथी।"

‡ Mahâbhâshya (Kielhorn) vol. II. p. 284 'वासवदत्तिकः सौमनोत्तरिकः'.

§ 'सत्कविकाव्यबन्ध इवाबद्धतुहिनः' वासवदत्ता p. 134 (Hall).

¶ 'दीर्घोच्छ्वासरचनाकुलं सुश्लेषवक्त्रघटनापटु सत्कविवचनमिव' वासवदत्ता p. 184 (Hall).

‖ A few scholars are inclined to place Daṇḍin later. This is not the place to discuss at length the question. Our reasons for placing him in the 6th century are briefly these:—(1) he is mentioned as an ancient writer along with Bhâmaha and Udbhaṭa (latter half of 8th century) by Jayaratha (p. 3. अलंकारसर्वस्व); (2) Namisâdhu speaks of Daṇḍin as follows:—'ननु दण्डि-मेधाविरुद्र-भामहादिकृतानि सन्त्येवालंकारशास्त्राणि' (p. 2 of रुद्रटकाव्यालंकार). We believe that the authors are arranged chronologically, as मेधाविरुद्र is mentioned in Bhâmaha's work; (3) Daṇḍin's treatment appears crude and unscientific as compared with Bhâmaha's (4) Bhâmaha in a few places refers to the

rally assigned to the 6th century A. D., refers to the distinction drawn between Kathâ and Âkhyâyikâ by certain writers, disapproves of it and finally says that both are different names for the same class of composition*. Daṇḍin further says that an Âkhyâyikâ should exhibit a profusion of compounds†. The lexicon of Amarasiṁha defines‡ Kathâ and Âkhyâyikâ, pointing out that the former is imaginary and has very little historical value, while the latter deals with matters of history. Bâṇa himself often alludes to the two classes of prose compositions§. Bâṇa offers a glowing tribute of praise to the writers of Âkhyâyikâs that preceded him¶. He refers to some peculiarities that distinguished the Âkhyâyikâ from other classes of compositions, *viz.* division into Uchchhvâsas and the occurrence of the Vaktra metre. Bâṇa himself clearly intimates that his Harshacharita is an Âkhyâyikâ‖. The introductory verses to the Pûrvabhâga clearly indicate that the Kâdambarî was intended to be a Kathâ** (technically so called). This makes it clear that Bâṇa *did not* strike out a new path in writing his two prose works, that he had before him certain works which went under the name of Âkhyâyikâ and that criticism had been busy in laying down canons for regulating the two classes of prose compositions.

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opinions of some (अपरे, अन्ये &c.) and these are found in Daṇḍin's work. (5) Tamil and Canarese writers belonging to the 8th century refer to him.

* See Kâvyâdars'a I. 23-30.

† 'तद्गुरूणां लघूनां च बाहुल्याल्पत्वमिश्रणैः। उच्चावचप्रकारं तद् दृश्यमाख्यायिकादिषु ॥' काव्यादर्श I. 81.

‡ 'आख्यायिकोपलब्धार्था' अमर ० I. 6. 5; 'प्रबन्धकल्पना कथा'.

§ 'काव्यनाटकाख्यानकाख्यायिकालेख्यव्याख्यानादिक्रियानिपुणैः' p 3 of कादम्बरी (Peterson); 'कथासु नाटकेषु आख्यायिकासु काव्येषु' p. 75 (Peterson).

¶ 'उच्छ्वासान्तेऽप्यखिन्नास्ते येषां वक्त्रे सरस्वती। कथमाख्यायिकाकारा न ते वन्द्याः कवीश्वराः ॥' हर्षचरित

‖ 'तथापि नृपतेर्भक्त्याभीतो निर्वहणाकुलः। करोम्याख्यायिकाम्भोधौ जिह्वाप्लवनचापलम् ॥' हर्षचरित

** 'द्विजेन तेनाक्षतकण्ठकौण्ठ्यया महामनोमोहमलीमसान्धया। अलब्धवैदग्ध्यविलासमुग्धया धिया निबद्धेयमतिद्वयी कथा ॥'

It is believed by some Sanskrit scholars that Bâṇa wrote before Sanskrit rhetoricians had done their best to degrade the sublime art of poetry to a pedantic enumeration of set similes and metaphors (*vide* Dr. Peterson's Introduction p. 43). We hold, with the greatest deference, that this is, to a great extent, fallacious. We possess ample evidence to establish that long before Bâṇa flourished, the science of Rhetoric had made great progress. We find that an inscription of Rudradâman (150 A. D.) exhibits a prose containing very long compounds, alliteration (Anuprâsa) and other figures*. In the same inscription reference is made to 'prose (Gadya) and poetry (Padya) that are ornate, fine on account of the (poetic) conventions observed in them and that contain perspicuous, short, sweet, striking and charming words†. An inscription of the time of Samudragupta (4th century A. D.) contains a prose that vies with that of Bâṇa himself‡. The Mandasor Inscription dated in the Mâlava era 529 (*i. e.* 473 A. D.) contains verses that rival in diction and imagery the best efforts of Kâlidâsa, Bhavabhûti and other masters of classical Sanskrit§. Daṇḍin, who as we said above, is not placed later than the 6th century A. D., gives a

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* See Archaeological Survey, Western India, vol. II (about Kathiawad) p. 128.

† 'स्फुटलघुमधुरचित्रकान्तशब्दसमयोदारालंकृतगद्यपद्य'

‡ Dr. Fleet's Corpus Inscriptionum Indicarum vol. III. p. 8. Mark the following 'कृपणदीनानाथातुरजनोद्धरणसमन्त्रदीक्षाद्युपगतमनसः समिद्धस्य विग्रहवतो लोकानुग्रहस्य धनदवरुणेन्द्रान्तकसमस्य स्वभुजबलविजितानेकनरपतिविभवप्रत्यर्पणनित्यव्यापृतायुक्तपुरुषस्य निशितविदग्धमतिगान्धर्वललितैर्व्रीडितत्रिदशपतिगुरुतुम्बुरुनारदादेर्विद्वज्जनोपजीव्यानेककाव्यक्रियाभिः प्रतिष्ठितकविराजशब्दस्य' &c.

§ See Dr. Fleet's Corpus Inscriptionum vol. III p. 79ff. We shall quote only two verses. 'चतुःसमुद्रान्तविलोलमेखलां सुमेरुकैलासबृहत्पयोधराम् । वनान्तवान्तस्फुटपुष्पहासिनीं कुमारगुप्ते पृथिवीं प्रशासति ॥ 'स्मरवशगतरुणजनवल्लभाङ्गनाविपुलकान्तपीनोरु-स्तनजघनघनालिङ्गननिर्भर्त्सिततुहिनहिमपाते ॥' It will be noticed that the second verse (an Âryâ) forms a single compound.

tolerably full treatment of rhetoric. He says that he only improves upon what other Âchâryas that preceded him had laid down*. Daṇḍin asserts that a profusion of compounds is the very life of prose†. This dictum has been followed by later prose-writers only too well. Bhaṭṭi devotes four sargas of his Bhaṭṭikâvya to the illustration of subjects that properly fall to be treated under rhetoric. He exemplifies more than thirty figures of speech. He wrote in Valabhi under a king named Dharasena. Four kings of the Valabhi dynasty bore the name Dharasena. The dates of the four kings fall between about 500 A. D. and 651 A. D. So Bhaṭṭi was a predecessor or at least a comtemporary of Bâṇa. In Subandhu's Vâsavadattâ we meet with a number of allusions to rhetoric. Subandhu boasts of his skill in composing a work full of Paronomasia on each syllable‡. He refers to S'ṛinkhalâbandha (a peculiar arrangement of words) and mentions the figures of speech Utpreksha and Âkshepa§. Bâṇa refers to such puzzles and conundrums as Prahelikâ and mentions in the introduction to the Harshacharita a few figures of speech such as Jâti (Svabhâvokti), Utprekshâ and S'lesha¶. In the introduction to the Kâdambarî are mentioned the figures Dîpaka, Upamâ, S'lesha and Jâti.

In this brief *resume* we have shown that, before Bâṇa flourished, Rhetoric had made great progress, though it had not reached perfection.

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* 'किं तु बीजं विकल्पानां **पूर्वाचार्यैः** प्रकल्पितम् । तदेव परिसंस्कर्तुमयमस्मत्परिश्रमः ॥' काव्यादर्श II. 2.

† 'ओजः समासभूयस्त्व**मेतद्गद्यस्य जीवितम्** ।' काव्यादर्श I. 80.

‡ सरस्वतीदत्तवरप्रसादश्चक्रे **सुबन्धुः** सुजनैकबन्धुः । प्रत्यक्षर**श्लेष**मयप्रबन्धविन्यासवैदग्ध्यनिधिर्निबन्धम् ॥

§ 'शृङ्खलाबन्धो वर्णग्रथनासु उत्प्रेक्षाक्षेपौ काव्यालंकारेषु' वासवदत्ता p. 126 (Hall).

¶ 'अक्षरच्युतकमात्राच्युतकबिन्दुमतीगूढचतुर्थपादप्रहेलिकाप्रदानादिभिः' p. 3 of कादम्बरी (Peterson); 'बिन्दुमतीं चिन्तयता प्रहेलिकां भावयता' p. 88 of कादम्बरी.

The Harshacharita* and the Kâdambarî are well known as the works of Bâṇa. A third work, the Chaṇḍîs'ataka, is ascribed to him. There is nothing improbable in Bâṇa's authorship of a century of verses in honour of Chaṇḍî. We know that he gives in the Kâdambarî a powerful and picturesque description of the temple of Chaṇḍikâ. Still we hesitate to assert that Bâṇa *was* the author of the Chaṇḍîs'ataka†. A drama styled Pârvatîpariṇaya is also ascribed to Bâṇa. In the prelude to the Pârvatîpariṇaya, we are told that the drama was composed by Bâṇa of the Vatsa Gôtra‡. The author of the Kâdambarî also was descended from Vatsa. The drama, though not of the highest order of merit, has some excellences of its own. The subject is the same as that of the Kumârasaṁbhava of Kâlidâsa. There are remarkable coincidences, both of phrase and thought, between the two works. Hence it is said by some scholars that the Pârvatîpariṇaya is only the work of a plagiarist and not of an eminent author like Bâṇa. We think however, that this argument does not possess much force. We know that the fine verses of Kâlidâsa were the delight of Bâṇa and had kindled his admiration§. When the subject was the same, it is quite natural that Bâṇa

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* The learned translators of the Harshacharita intimate that the Harshacharita was forgotten by Indian writers though rare copies existed unknown in libraries. They mention only the साहित्यदर्पण and the काव्यप्रकाश as referring to the हर्षचरित. We have quoted above passages from आनन्दवर्धन, नमिसाधु and रुय्यक that mention the हर्षचरित by name.

† We may draw the attention of the reader to the fact that verses from the Chaṇḍîs'ataka occur in the सरस्वतीकण्ठाभरण, in the काव्यप्रकाश and in अर्जुनवर्मदेव's टीका on अमरुशतक. अर्जुनवर्मदेव (p. 3) expressly ascribes the authorship of the चण्डीशतक to बाण "'उपनिबद्धं च भट्टबाणेनैवंविध एव संग्रामप्रस्तावे देव्यास्तद्भङ्गिभिर्भगवता भर्गेण सह प्रीतिप्रतिपादनाय बहुधा नर्म । यथा 'दृष्टावासक्तदृष्टिः' &c. (verse 37 of चण्डी०.)

‡ 'अस्ति कविसार्वभौमो वत्सान्वयजलधिसंभवो बाणः । नृत्यति यद्रसनायां वेधोमुखलासिका वाणी ॥' 4th verse, Act I.

§ 'निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु । प्रीतिर्मधुरसान्द्रासु मञ्जरीष्विव जायते ॥' Indroduction to हर्षचरित.

should unconsciously imitate in thought and expression his favourite author. Even in Kâlidâsa we recognise the words of the Mahâbhârata and the Bhagvatgîtâ. It is further argued that the Pârvatîpariṇaya is, as compared with the Harshacharita and the Kâdambarî, quite common-place. We think that this, even if entirely true, would not militate against Bâṇa's authorship of the work. The work might have been written before Bâṇa had secured the mastery of his mature years. Besides we must not forget that Bâṇa was handicapped in verse. We have quoted above a critic's opinion that Bâṇa does not excel so much in verse as in prose. That remark could not have been based on the few verses that occur in the two prose works of Bâṇa. They rather refer to some compositions in verse written by Bâṇa. We believe that the Pârvatîpariṇaya is one of them. Chaṇḍapâla and Guṇavinayagaṇi, the commentators of the Nalachampû of Trivikramabhaṭṭa, inform us that Bâṇa wrote a drama entitled Mukuṭatâḍitaka*. We know nothing about this drama from other sources. Kshemendra quotes a verse as Bâṇa's†, in which the sad plight of Kâdambarî due to separation from her lover, is described. It seems therefore that Bâṇa wrote, according to Kshemendra, the story of Kâdambarî in verse also.

In the Kâvyaprakâs'a we read that Bâṇa obtained money from king Harsha‡. A few scholars are of opinion that the drama Ratnâvali was really the work of Bâṇa, who, in return for the money bestowed by king Harsha upon him, published the work in his patron's name. This view seems to us entirely wrong. In the first place, there are three dramas, the Ratnâvali, the Priyadars'ikâ and the Nâgânanda, the authorship of which is claimed by Harsha.

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* "यदाह मुकुटताडितकनाटके बाणः 'आशाः प्रोषितदिग्गजा इव गुहाः प्रध्वस्तसिंहा इव द्रोण्यः कृत्तमहाद्रुमा इव भुवः प्रोत्खातशैला इव । बिभ्राणाः क्षयकालरिक्तसकलत्रैलोक्यकष्टां दशां जाताः क्षीणमहारथाः कुरुपतेर्देवस्य शून्याः सभाः ॥' "

† "यथा वा भट्टबाणस्य–'हारो जलार्द्रवसनं नलिनीदलानि प्रालेयशीकरमुचस्तुहिनांशुभासः । यस्येन्धनानि सरसानि च चन्दनानि निर्वाणमेष्यति कथं स मनोभवाग्निः ॥' अत्र विप्रलम्भभरभग्नधैर्यायाः कादम्बर्या विरहव्यथावर्णना &c." औचित्यविचारचर्चा.

‡ 'श्रीहर्षादेर्बाणादीनामिव धनम्.' Many MSS. read धावकादीनाम्.

The Prastâvanâs to all the three dramas are identical almost word for word. In the Prastâvanâ of each of the three dramas Harsha is said to be the author. No one ascribes the Priyadars'ikâ and the Nâgânanda to Bâṇa. Hence the Ratnâvali also is not the work of Bâṇa. The Ratnâvali is quoted by Damôdaragupta in his Kuṭṭanîmata (8th century A. D.). The Ratnâvali and the Nâgânanda are quoted by name in the Dhvanyâlôka (p. 150, p. 176 respectively). The Ratnâvali is quoted at least a score of times in the Das'arûpa. The Nâgânanda and Priyadars'ikâ are also quoted in the Das'arûpa but not so frequently. But in none of these writings is there the slightest hint that the author of the Ratnâvali was Bâṇa and not Harsha.

The introductory verses attached to the Kâdambarî are supposed by some scholars to be the composition not of Bâṇa, but of his son or someone else. We demur to this conclusion on the following grounds. (a) If the verses had been written by Bâṇa's son, he would have referred to his authorship of them, as he does in the case of the introductory verses prefixed to the Uttarabhâga. Moreover he would not have mentioned his father in the colourless way in which the last verse (of the Pûrvabhâga) speaks of Bâṇa as 'Dvijena tena &c.' (b) Kshemendra quotes in his works at least four verses of the Introduction and once distinctly says that they are Bâṇa's (in Auchityavichâracharchâ*). (c) It is next to impossible that Bâṇa, an orthodox writer, should have commenced his work without any kind of salutation at the beginning.

IV Kathâ and Âkhyâyikâ.

We shall now briefly indicate the characteristics of these two classes of writings as defined by Sanskrit rhetoricians.

The earliest known writer, who puts down the points of difference between Kathâ and Âkhyâyikâ as defined by some rhetoricians (although he himself disapproves of them),

* न तु यथा भट्टबाणस्य 'जयत्युपेन्द्रः स चकार दूरतः' &c.

is Daṇḍin. (1) In an Âkhyâyikâ, it is the hero himself who tells the whole story; while in a Kathâ, the story is told either by the hero or by someone else. (2) An Âkhyâyikâ is divided into sections named Uchchhvâsas and contains verses in the Vaktra and Aparavaktra metres while in a Kathâ it is not so. (3) In Kathâ, such topics as the kidnapping of a girl, battles, separation, the ṛise of the sun and the moon are described; in an Âkhyâyikâ it is not so. (4) A Kathâ is distinguished by possessing certain catchwords which the author intentionally puts in. Daṇḍin remarks that no hard and fast line of demarcation can be drawn between the two works, and that the points mentioned above have not been invariably followed by writers and that hence Kathâ and Âkhyâyikâ are but two names for the same species of prose composition. Bhâmaha's definitions of Kathâ and Âkhyâyikâ are given below*. In Rudraṭa's Kâvyâlaṁkâra, Kathâ and Âkhyâyikâ are defined†. The author seems to have had in mind the Kâdambarî and the Harshacharita in defining the two species of prose composition. We have seen above that a profusion of compounds was said by Daṇḍin to constitute the very essence of prose and hence long compounds form the ruling characteristic of Kathâ and Âkhyâyikâ. But certain restrictions were laid down by the author of the Dhvanyâloka. He says‡ that even in an Âkhyâyikâ very long compounds should not occur in depicting the love of separated lovers and pathos.

Abhinavagupta distinguishes Âkhyâyikâ from Kathâ by saying that the former is divided into sections called

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* प्रकृतानाकुलश्राव्यं शब्दार्थपदवृत्तिना । गद्येन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका मता ॥ वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् । वक्त्रं चापरवक्त्रं च काले भाव्यर्थशंसि च ॥ कवेरभिप्रायकृतैरङ्कनैः कैश्चिदङ्किता । कन्याहरणसंग्रामविप्रलम्भोदयान्विता ॥ न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्वासवत्यपि । संस्कृतं संस्कृता चेष्टा कथाऽपभ्रंशभाक् तथा ॥ अन्यैः स्वचरितं तस्यां नायकेन तु नोच्यते । स्वगुणाविष्कृतिं कुर्यादभिजातः कथं जनः ॥ भामह I. 25–29.

† See Rudraṭa's Kâvyâlaṁkâra XVI. 20–30.

‡ 'गद्यबन्धेऽपि अतिदीर्घसमासा रचना न विप्रलम्भशृङ्गारकरुणयोराख्यायिकायामपि शोभते'। ध्वन्यालोक p. 143.

Uchchhvâsas and contains verses in the Vaktra and Aparavaktra metres; while the latter lacks these features. The Sâhityadarpaṇa says:—a Kathâ contains a fine plot in prose, with a verse in the Âryâ, Vaktra or Aparavaktra metre here and there; a Kathâ is introduced by a salutation in verse and reference is made to the conduct of the wicked &c*. It further says that an Âkhyâyikâ is just like a Kathâ with this addition that the former contains a narrative of the poet himself and of other poets, that its divisions are styled Âs'vâsas and that it contains verses at the beginning of each Âs'vâsa that suggest future events†.

In passing we wish to notice one question of interest. Is Bâṇa indebted to anybody for the materials of his Kâdambarî? It seems that Bâṇa derived the dry bones of his story from the Bṛihatkathâ of Guṇâḍhya. That work, said to have been written in the Pais'âchî language, is now lost‡. But there exist two Sanskrit renderings of that Bṛihatkathâ, the one by Kshemendra called Bṛihatkathâmanjarî and the other by Somadeva called Kathâsaritsâgara. The story of Sumanas (Sumânasa in Bṛihatkathâmanjarî) bears a remarkable resemblance to the Kâdambarî in the matter of incidents. As the story is a long one we forbear from reproducing it here. The curious reader may refer to

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* कथायां सरसं वस्तु गद्यैरेव विनिर्मितम्॥
क्वचिदत्र भवेदार्या क्वचिद्वक्त्रापवक्त्रके॥
आदौ पद्यैर्नमस्कारः खलादेर्वृत्तकीर्तनम्॥

साहित्यदर्पण 6th Parichchheda.

Dr. Peterson read पद्यैरेव विनिर्मितम् and translated 'A Kathâ...is a narration in prose of matter already existing in a metrical form' p. 69 of Introduction.

† 'आख्यायिका कथावत्स्यात्कवेर्वंशानुकीर्तनम्। अस्यामन्यकवीनां च वृत्तं पद्यं क्वचित्क्वचित्॥ कथांशानां व्यवच्छेद आश्वास इति बध्यते। आर्यावक्त्रापवक्त्राणां छन्दसा येन केनचित्। अन्यापदेशेनाश्वासमुखे भाव्यर्थसूचनम्।'

‡ That the Bṛihatkathâ of Guṇâḍhya was in existence before 600 A. D. can be proved by numerous quotations from ancient authors. We shall cite a few. कथा हि सर्वभाषाभिः संस्कृतेन च बध्यते। भूतभाषामयीं प्राहुरद्भुतार्थां बृहत्कथाम्॥ काव्यादर्श I. 38.; समुद्दीपितकन्दर्पा कृतगौरीप्रसाधना। हरलीलेव नो कस्य विस्मयाय बृहत्कथा॥ Introduction to हर्षचरित;

the works of Kshemendra and Somadeva*. Bâṇa of course exercised the poet's privilege in moulding the narrative so as to suit his own purpose. He infusd life and vigour into the dry-as-dust narrative of the Bṛihatkathâ.

V Literary Estimate.

Bâṇa is one of the brightest stars in the galaxy of Sanskrit poets. Ancient Sanskrit writers and modern European critics are at one in bestowing on Bâṇa an unstinted meed of praise. By Sanskrit critics, his works were regarded as the finest specimens of the Pânchâlî style of composition†. He is easily the first among the writers of classical Sanskrit prose‡. We give below a few verses containing appreciations of Bâṇa by various Sanskrit writers§.

'बृहत्कथारम्भैरिव शालभञ्जिकोपेतैः' 'केचिद् बृहत्कथानुबन्धिनो गुणाढ्याः' (both from वासवदत्ता); 'बृहत्कथाकुशलेन' (कादम्बरी Peterson p. 51. l. 15) 'इत्याद्यशेषमिह वस्तुविभेदजातं रामायणादि च विभाव्य बृहत्कथां च। आसूत्रयेत्तदनु नेतृरसानुगुण्याच्चित्रां कथामुचितचारुवचःप्रपञ्चैः॥' दशरूप of धनञ्जय; नमिसाधु commenting upon Rudraṭa II. 10 says "तथा प्राकृतमेव किंचिद्विशेषात् पैशाचिकम्।...इत्यादयोऽन्येपि प्राकृतविहिता व्यञ्जनादेशा न क्रियन्ते ते च बृहत्कथादिलक्ष्यदर्शनाज्ज्ञेयाः'. The Nalachampû and Govardhana's Saptas'atî praise Guṇāḍhya.

* See बृहत्कथामञ्जरी (निर्णयसागर ed.) XVI. 183-251 and कथासरित्सागर X. 3.(शक्तियशोलम्बक 3rd तरङ्ग).

† शब्दार्थयोः समो गुम्फः पाञ्चाली रीतिरिष्यते।
शीलाभट्टारिकावाचि बाणोक्तिषु च सा यदि॥

i. e. In the Pânchâlî style word and sense should be equally balanced.

‡ It was said by rhetoricians that prose was the touchstone of poets 'गद्यं कवीनां निकषं वदन्ति' quoted by वामन in his काव्यालंकारसूत्रवृत्ति on का. सू. I.3.21.

§ शश्वद्बाणद्वितीयेन नमदाकारधारिणा।
धनुषेव गुणाढ्येन निःशेषो रञ्जितो जनः॥—नलचम्पू
युक्तं कादम्बरीं श्रुत्वा कवयो मौनमाश्रिताः।
बाणध्वनावनध्यायो भवतीति स्मृतिर्यतः॥—कीर्तिकौमुदी I. 15.
जाता शिखण्डिनी प्राग्यथा शिखण्डी तथावगच्छामि।

We shall briefly point out some of the merits and defects of Bâṇa's writings. The student will do well to read Dr. Peterson's eloquent appreciation of Bâṇa in his Introduction to the Kâdambarî (pp. 36–43).

1. He shows great skill and discrimination in characterization. All the characters in the Kâdambarî are life-like and consistent. The gentle and youthful Hārîta; the generous and loving king Târâpîḍa; the trusted Su'kanâsa whose first thought was always for the king; the tender queen Vilâsavatî; the devoted Pattralekhâ, who followed the prince Chandrâpîḍa like his shadow; the affectionate yet stern Kapinjala; Mahâs'vetâ, holy in mind as she was fair in body, who serves as the foil for the heroine; these are characters that are bound to make a deep impression on the heart of the reader. Bâṇa, however, lavished all his skill in depicting the hero and the heroine of his romance. We think that Bâṇa, as has been remarked in the case of Shakespeare, was more successful in delineating his heroine than his hero. 'On Kâdambarî in particular, Bâṇa has spent all his wealth of observation, fulness of imagery, and keenness of sympathy.' 'From the moment when for the first time her eye falls and rests on Chandrâpîḍa, this image of a maiden heart, torn by the conflicting emotions of love and virgin shame, of hope and despondency, of cherished filial duty and a new-born longing, of fear of the world's scorn and the knowledge that a world given in exchange for this will be a word well lost, takes full possession of the reader.'

प्रागल्भ्यमधिकमाप्तुं वाणी बाणो बभूवेति ॥—आर्यासप्तशती of गोवर्धन.

केवलोपि स्फुरन्बाणः &c quoted above from धनपाल's तिलकमञ्जरी.

सुबन्धुर्बाणभट्टश्च कविराज इति त्रयः।
वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥—राघवपाण्डवीय I.41.

श्लेषे केचन शब्दगुम्फविषये केचिद्रसे चापरेऽ
लंकारे कतिचित्सदर्थविषये चान्ये कथावर्णने ।
आ सर्वत्र गभीरधीरकविताविन्ध्याटवीचातुरी-
सञ्चारी कविकुम्भिकुम्भभिदुरो बाणस्तु पञ्चाननः ॥—श्रीचन्द्रदेव,
(the last) quoted from Mr. Parakhi's work.

2 Though the Kâdambarî contains glowing descriptions of love, they are chaste and free from grossness of any kind. In this respect the Das'akumâracharita contrasts most unfavourably with the Kâdambarî. In the former, the reader is disgusted with the filthy intrigues of the ruffian heroes of that book.

3 Although Bâṇa was fettered by the canons of Rhetoric which laid down that long compounds were of the essence of prose, he displays considerable variety of style. His diction is generally smooth and graceful and he could write with force and brevity when it suited his purpose to do so. In this connection we may refer to the stern advice of Kapinjala to Puṇḍarîka. Bâṇa's prose is generally ornate and full of poetic fancies. He revels in the jingling assonance of sounds*. Upamâ, Rûpaka and Utprekshâ are met with at every step. Among the other figures of speech may be mentioned Dîpaka (text p. 102. ll. 9-12; p. 105. ll. 11-15), Sahôkti (text p. 21 l. 14), Virodha (text p. 28. ll. 6-10), Nidars'anâ (text p. 30. ll. 15-20) and Vishama (text p. 76. ll. 9-10).

4. He seems to have been a close observer not only of courts and kings, but even of the less bright aspects of human life. His description of the old Draviḍa ascetic, though somewhat longdrawn and tedious, shows that he had an eye for the ridiculous and the bizarre. His descriptions of court and life in cities present a vivid picture of the time in which he lived. The advice of S'ukanâsa to Chandrâpîḍa is a masterpiece. It sets out very clearly all the evils that beset not only the path of Chandrâpîḍa, but of all princes in all climes. The works of Bâṇa possess great interest for the antiquarian from the fact that they afford a vivid picture of Indian society in the 7th century and of the manners and customs of those far-off days.

5 Bâṇa seems to have been a great lover of Nature. He is never tired of using for poetic purposes the flora and

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* *e. g.* वशीकर्तुकामं काममिव (text p. 15 l. 15); हर्षनयनजलकणनीहारिणि वियद्विहारिणि मनोहारिणि (p. 52 ll. 16–17 text.)

fauna of India. His references to plants and flowers, though sometimes overdrawn and fanciful, are generally charming.

6 Although most of the characters of the Kâdambarî are shadowy and some of them are in their second or even third birth, the poet's genius is so superb and his power of developing love and pathos is so great that the reader soon forgets the unreal character of the work and his mind is enthralled by the engrossing interest of the woes and happiness of the characters. 'We find ourselves face to face with the story of human sorrow and divine consolation, of death and the passionate longing for a union after death that goes straight from the heart of one who had himself felt the pang and nursed the hope, to us who are of like frame with him.'

His defects.

One of the greatest flaws of Bâṇa's writings is that they abound in puns on words and recondite allusions. The reader is often at a loss, amidst the array of double-meaning words, bold and fanciful allusions, to grasp the exact meaning of the author*. Though this is a blemish according to modern ideas of criticism, ancient India thought otherwise. These by-ways of puns were called Vakrokti (crooked speech), which was raised to the position of an Alaṁkâra. Subandhu, we have seen above, boasts of his skill in puns on each letter.

Anothor serious blemish is that in the Kâdambarî we meet with a defect in constructive art, which is due to the device of weaving stories within stories. The reader is unable to carry in his head the bewildering turns and convolutions of the story and the confusion of curses and counter curses. The fact that the greater part of the story is put in the mouth of a parrot is a serious drawback to the verisimilitude of the work.

Bâṇa seams to have had very little sense of proportion.

* We wish to draw attention to an interesting fact here. Bâṇa's son imitates his father in the matter of long compounds and puns. But we have observed that his references to mythology are comparatively few and far between.

In his descriptions of Mahâsvetâ and the temple of Chaṇḍikâ he tires the reader by dwelling too much on every detail. The patience of the reader is exhausted by the overloading of single words with epithets and of the epithets to these epithets. It sometimes so appears that the poet cares only for the gorgeous description of the evening, morning, moonrise or the limbs of the heroine and leaves the plot to take care of itself.

VI The Text

The text in this edition is principally based upon the three Bombay editions, *viz.* that of Dr. Peterson, that of Mr. Kale and the one issued by the Nirṇayasâgara press. All important readings have been discussed in the notes. In some cases the readings of the Calcutta editions were found to be superior to those of the Bombay editions and have been consequently preferred (see notes pp. 5, 15, 221 &c.). In preparing the text an eclectic method has been pursued. What appeared to be the best reading has been given in the text.

VII Commentary.

The only complete commentary available to us is that of Bhânuchandra on the Pûrvabhâga of the Kâdambarî and of Siddhachandra on the Uttarabhâga. The commentary has been published by the Nirṇayasâgara press. A few words about these two commentators would not be out of place here. Bhânuchandra, as we learn from the introductory verses and the colophon at the end of the Pûrvabhâga was a Jaina Pandit, a pupil of Sûrachandra and was honoured by Emperor Akbar with the title of Upâdhyâya. He wrote his comment on the Pûrvabhâga to please his pupil Siddhachandra. Siddhachandra, who also was patronized by Akbar, wrote the comment on the Uttarabhâga. The commentary of Bhânuchandra and Siddhachandra repeats almost every word of the text and is very useful in its own way in understanding the text of the Kâdambarî. But it fails to satisfy all the requirements of the modern University

student. The commentary very rarely discusses various readings, seldom cites parallel passages, and hardly gives accurate references to such works as the Râmâyaṇa, the Mahâbhârata and the Purâṇas. Moreover, the explanations proposed by the commentary are often far-fetched and unsatisfactory* and in a few cases positively wrong†. Our notes, besides containing all the help that the commentary affords in respect of dissolution of compounds and quotations from kos'as, try to meet the requirements of University students. It is for this reason that the commentary has been dispensed with by us in this edition.

VIII The plan of the Notes.

The method adopted in the notes is as follows:—First of all a long passage is taken and is split up into clauses. Each clause is then translated. In order to indicate clearly the meanings of words, Sanskrit words are enclosed in brackets after their English equivalents. If a clause be difficult, the idea is expanded and clearly explained. Difficult compounds occurring in that clause are dissolved, quotations from kos'as such as that of Amarasiṁha are cited, references to mythology are dealt with at length and difficult words are traced to their origin. All grammatical peculiarities have been carefully noted. Parallel passages from the author's work or from the works of other authors are given to further elucidate the meaning. If a very long passage is taken, then special attention is called to the change of page in the notes by putting the figure for the page in bold type. Bold type has been employed in the notes to draw attention to important citations. Only easy passages have not been fully translated.

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* See our Notes pp. 12, 20–21, 39, 71, 152 &c.

† *Vide* our notes pp. 31, 74, 95, 104, 137, 174, 224, &c.

IX The Appendices.

The first appendix contains a brief summary of the entire story of the Kâdambarî. For a fuller summary the student is referred to Dr. Peterson's Introduction to the Kâdambarî and to our own book entitled Sanskṛitagadyâvali (which gives it in Sanskrit). The second appendix contains a list of difficult words for ready reference. The third appendix is a general index dealing with proper names, mythological references, information of general interest and other kindred matters.

कादम्बरी।

आलोकमात्रेणैवापगतश्रमो दृष्ट्वा मनस्येवमकरोत्। अहो निष्फलमपि मे तुरगमुखमिथुनानुसरणमेतदालोकयतः सरः सफलतामुपगतम्। अद्य परिसमाप्तमीक्षणयुगलस्य द्रष्टव्यदर्शनफलम्। आलोकितः खलु रमणीयानामन्तः। दृष्ट आह्लादनीयानामवधिः। वीक्षिता मनोहराणां सीमान्तलेखा। प्रत्यक्षीकृता प्रीतिजननानां परिसमाप्तिः। विलोकिता दर्शनीयानामवसानभूमिः। इदमुत्पाद्य सरःसलिलममृतरसमुत्पादयता वेधसा पुनरुक्ततामिव नीता स्वसृष्टिः। इदमपि खल्वमृतमिव सर्वेन्द्रियाह्लादनसमर्थम्। अतिविमलतया चक्षुषः प्रीतिमुपजनयति। शिशिरतया स्पर्शसुखमु[1]पाहरति। कमलसुगन्धितया घ्राणमाप्याययति। हंसमुखरतया श्रुतिमानन्दयति। स्वादुतया रसनामाह्लादयति। नियतं चास्यैव दर्शनतृष्णया न परित्यजति भगवान्कैलासनिवासव्यसनमुमापतिः। न खलु सांप्रतमाचरति जलशयनदोहदं देवो रथाङ्गपाणिः। यदिदममृतरससुरभिसलिलमपहाय लवणरसपरुषपयस्युदन्वति स्वपिति। नूनं चेदं न प्रथममासीत्सरः। येन प्रलयवराहघोणाभिघातभीता भूतधात्री कलशयोनिपानपरिकलितसकलसलिलं सागरमवतीर्णा। अन्यथा यद्यत्रागाधानेकपातालगम्भीराम्भसि निमग्ना भवेन्महासरसि किमेकेन महावराहसहस्रैरपि नासादिता भवेत्। नूनं चास्मादेव सलिललेशमादायादाय महाप्रलयेषु प्रलयपयोदाः प्रलयदुर्दिनान्धकारितदशदिशः प्लावयन्ति भुवनान्तराणि। मन्ये च यत्सृष्टेरर्वाक्सलिलमयं ब्रह्माण्डरूपमादौ भुवनमभूत्तदिदं पिण्डीभूय सरोव्यपदेशेनावस्थितम्।

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१ 'उपहरति' इति न.

इति विचारयन्नेव तस्य शिलाशकलकर्कशवालुकाप्रायम्, विद्याधरोद्धृतसनालकुमुदकलापार्चितानेकचारुसैकतलिङ्गम्, अरुन्धतीदत्तदिनकरार्घ्यपयःपर्यस्तरक्तकमलशोभितम्, उपकूलशिलातलोपविष्टजलमानुषनिषेव्यमाणातपम्, अभ्यर्णतया च कैलासस्य स्नानागतमातृमण्डलपदपङ्क्तिमुद्राङ्कितम्, अवकीर्णभस्मसूचितमग्नोत्थितगणवृन्दोद्धूलनम्, अवगाहावतीर्णगणपतिगण्डस्थलगलितमदप्रस्रवणसिक्तम्, अतिप्रमाणपादानुमीयमानतृषितकात्यायनीसिंहावतारमार्गं दक्षिणं तीरमासाद्य तुरगादवततार। अवतीर्य च व्यपनीतपर्याणमिन्द्रायुधमकरोत्। क्षितितललुठितोत्थितं च गृहीतकतिपययवसग्रासं सरोवतार्य पीतसलिलमिच्छया स्नातं चोत्थाप्यान्यतमस्य समीपवर्तिनस्तरोर्मूलशाखायामपगतखलीनं हस्तपाशशृङ्खलया कनकमय्या चरणे[1] बद्ध्वा कृपाणिकावलूनान्क्षिप्त्वा चाग्रतः कतिचित्सरस्तीरदूर्वाप्रवालकवलान्पुनरपि सलिलमवततार। ततश्च प्रक्षालितकरयुगलश्चातक इव कृत्वा जलमयमाहारम्, चक्राह्व इवास्वाद्य मृणालशकलानि, शिशिरांशुरिव कराग्रैः स्पृष्ट्वा कुमुदानि, फणीवाभिनन्द्य जलतरंगवातान्, अनङ्गशरप्रहारातुर इवोरसि निधाय नलिनीदलोत्तरीयम्, अरण्यगज इव सीकरार्द्रपुष्करोपशोभितकरः सरःसलिलादुदगात्। प्रत्यग्रभग्नशिशिरैश्च समृणालैर्जलकणिकाचितैः कमलिनीपलाशैर्लतामण्डपपरिक्षिप्ते शिलातले स्रस्तरमास्तीर्य निधाय शिरसि पिण्डीकृतमुत्तरीयं निषसाद। मुहूर्तं विश्रान्तश्च तस्य सरस उत्तरे तीरप्रदेशे समुच्चरन्तमुन्मुक्तकवलेन निश्चलश्रवणपुटेन तन्मुखीभूतेनोद्ग्रीवेणेन्द्रायुधेन प्रथममाकर्णितं श्रुतिसुभगं वीणातन्त्रीझंकारमिश्रममानुषं गीतशब्दमशृणोत्। श्रुत्वा च कुतोत्र विगतमर्त्यसंपाते प्रदेशे गीतध्वनेः संभूतिरिति समुपजातकौतुकः क-

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१ 'चरणौ' इति **प-न-क.**

मलिनीपत्रस्रस्तरादुत्थाय तामेव गीतसंपातसूचितां दिशं चक्षुः प्राहिणोत् । अतिदवीयस्तया तु तस्य प्रदेशस्य प्रयत्नव्यापृतलोचनोपि विलोकयन्न किंचिद्ददर्श । तमेव केवलमनवरतं गीतशब्दं शुश्राव । कुतूहलवशाच्च गीतध्वनिप्रभवजिज्ञासया कृतगमनबुद्धिर्दत्तपर्याणमिन्द्रायुधमारुह्य प्रियगीतैः प्रथमप्रस्थितैरप्रार्थितैरपि वनहरिणैरुपदिश्यमानवर्त्मा सप्तच्छदबकुलैलालवङ्गलवलीलतालोलकुसुमसुरभिपरिमलयालिकुलविरुतिमुखरितया तमालनीलया दिङ्नागमदवीथ्येव पश्चिमया सरस्तीरवनलेखया निमित्तीकृत्य तं गीतध्वनिमभिप्रतस्थे ।

क्रमेण च संमुखागतैः, अच्छनिर्झरजलकणजालजनितजडिमभिः, जर्जरितभूर्जवल्कलैः, धूर्जटिवृषरोमन्थफेनबिन्दुवाहिभिः, षण्मुखशिखण्डिशिखाचुम्बिभिः, अम्बिकाकर्णपूरपल्लवोल्लासनदुर्ललितैः, उत्तरकुरुकामिनीकर्णोत्पलप्रेङ्खोलनदोहदिभिः, आकम्पितकक्कोलैः, नमेरुकुसुमपांशुपातिभिः, पशुपतिजटाबन्धार्तवासुकिपरिपीतशेषैः, आह्लादिभिः पुण्यैः कैलासमारुतैरभिनन्द्यमानो गत्वा च तं प्रदेशं सर्वतो मरकतहरितैः हारिहारीतरुतिरमणीयैः, भ्रमद्भृङ्गराजनखरजर्जरितजरठकुड्मलैः, उन्मदकोकिलकुलकवलीकृतसहकारकोमलाग्रपल्लवैः, उन्मदषड्चरणचक्रवालवाचालितविकचचूतकलिकैः, अ[1]चकितचकोरचुम्बितमरिचाङ्कुरैः, चम्पकपरागपुञ्जपिञ्जरकपिञ्जलजग्धपिप्पलीफलैः, फलभरनिकरनिपीडितनिबिडदाडिमनीडप्रसूतकलविङ्कैः, प्रक्रीडितचपलकपिकुलकरतलताडनतरलितताडीपुटैः, अन्योन्यकलहकुपितकपोतपक्षपालीपातितकुसुमैः, कुसुमरजोराशिसारसारिकाश्रितशिखरैः, शुकशतमुखनखशिखरशकलितफलस्फीतैः, जलधरजललुब्धविप्रलब्धमुग्धचातकध्वानमुखरिततमालखण्डैः, इभकलभकोल्लूनपल्लववेल्लितलवली-

१ 'चकित' इति क.

वलयैः, आलीयमाननवयौवनमत्तपारावतपक्षक्षेपपर्यस्तस्तबकैः, तनुपवनकम्पितकोमलकदलीदलवीजितैः, अविरलफलनिकरावनतनालिकेरवनैः, अकठोरपत्रपुटपूगविटपिपरिवृतैः, अनिवारितविहंगतुण्डखण्डितपिण्डखर्जूरजालकैः, मदमुखरमयूरीमधुररवविरावितान्तरैः, अकलित[1]कलिकाकलापदन्तुरैः, अन्तरान्तरा कैलासतरंगिणीतरंगितसिकतिलतलभूमिभागैः, वनदेवताकरतलनिवहनिभमलक्तकजललवसिक्तमिव किसलयनिकरमतिसुकुमारमुद्वहद्भिः, ग्रन्थिपर्णकग्रासमुदितचमरीकुलनिषेवितमूलैः, कर्पूरागुरुप्रायैः; इन्द्रायुधैरिव घनावस्थानैः, कुमुदैरिवादत्तदिनकरकरप्रवेशशिशिराभ्यन्तरैः, दाशरथिबलैरिवाञ्जननीलनलपरिगतप्रान्तैः, प्रासादैरिव सपारावतैः, भवनतापसैरिव संनिहितवेत्रासनैः, रुद्रैरिव नागलताबद्धपरिकरैः, उदधिकूलपुलिनैरिव निरन्तरोद्भिन्नप्रवाललताङ्कुरजालकैः, अभिषेकसलिलैरिव सर्वौषधिकुसुमफलकिसलयसनाथैः, आलेख्यगृहैरिव बहुवर्णचित्रपत्रशकुनिशतसंशोभितैः, कुरुभिरिव भारद्वाजद्विजोपसेवितैः, महासमरमुखैरिव पुंनागसमाकृष्टशिलीमुखैः, महाकरिभिरिव प्रलम्बबालपल्लवस्पृष्टभूतलैः, अप्रमत्तपार्थिवैरिव पर्यन्तावस्थितबहुगुल्मकैः, दंशितैरिव भ्रमरसंघातकवचावृतकायैः, प्रमाणाभिमुखैरिव वानरकराङ्गुलिस्पृष्टगुञ्जैः, अवनिपालशयनैरिव सिंहपादाङ्किततलैः, आरब्धपञ्चतपःक्रियैरिवोच्छिखशिखिमण्डलपरिवृतैः, दीक्षितैरिव कृतकृष्णसारविषाणकण्डूयनैः, जरद्वहमुनिभिरिव जटालवालकमण्डलधरैः, इन्द्रजालिकैरिव दृष्टिहारिभिः पादपैः परिवृतं चन्द्रप्रभनाम्नस्तस्य सरसः पश्चिमे तीरे कैलासपादस्य ज्योत्स्नावदातया प्रभया धवलयतस्तं प्रदेशं भूतलभागसंनिविष्टं भगवतः शूलपाणेः शून्यं सिद्धायतनमपश्यत् ।

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१ 'आकलित' इति न-क.

तच्च पवनोद्धूतैरितस्ततः समापतद्भिः केतकीगर्भधूलिभिर्धवलीक्रियमाणकायः पशुपतिदर्शनहेतोर्बलादिव प्रतिपाद्यमानो भस्मव्रतमायतनप्रवेशपुण्यैरिव परिगृह्यमाणः प्रविश्याद्राक्षीच्चतुःस्तम्भस्फटिकमण्डपिकातलप्रतिष्ठितम्, अचिरोद्धूतैरार्द्रार्द्रैर्दलशिखरगलज्जलबिन्दुभिरूर्ध्वविपाटितचन्द्रबिम्बदलैरिव निजाट्टहासावयवैरिव शेषफणाशकलैरिव पाञ्चजन्यसहोदरैरिव क्षीरोदहृदयाकारैरुपपादितमौक्तिकमुकुटविभ्रमैः शुचिभिर्मन्दाकिनीपुण्डरीकैः कृतार्चनम्, अमलमुक्ताशिलाघटितलिङ्गम्, अशेषत्रिभुवनवन्दितचरणं चराचरगुरुं चतुर्मुखं भगवन्तं त्र्यम्बकम्।

तस्य च दक्षिणां मूर्तिमाश्रित्याभिमुखीमासीनाम्, उपरचितब्रह्मासनाम्, अतिविस्तारिणा सर्वदिङ्मुखप्लावकेन प्रलयविप्लुतक्षीरपयोधिपयःपूरपाण्डुरेणातिदीर्घकालसंचितेन तपोराशिनेव विसर्पता पादपान्तरैस्त्रिस्रोतोजलनिभेन पिण्डीभूय वहतेव देहप्रभावितानेन सगिरिकाननं दन्तमयमिव तं प्रदेशं कुर्वतीम्, अन्यथैव धवलयन्तीं कैलासगिरिम्, अन्तर्द्रष्टुरपि लोचनपथप्रविष्टेन श्वेतिमानमिव मनो नयन्तीम्, अतिधवलप्रभापरिगतदेहतया स्फटिकगृहगतामिव दुग्धसलिलमग्नामिव विमल[1]चीनांशुकान्तरितामिवादर्शतलसंक्रान्तामिव शरदभ्रपटलतिरस्कृतामिवापरिस्फुटविभाव्यमानावयवाम्, पञ्चमहाभूतमयमपहाय द्रव्यात्मकमङ्गनिष्पादनोपकरणकलापं धवलगुणेनेव केवलेनोत्पादिताम्, दक्षाध्वरक्रियामिवोद्धतगणकचग्रहभयोपसेवितत्र्यम्बकाम्, रतिमिव मदनदेहनिमित्तं हरप्रसादनार्थमागृहीतहराराधनाम्, क्षीरोद[2]धिदेवतामिव सहवासपरिचितहरचन्द्रलेखोत्कण्ठा[3]क्रुष्टाम्, इन्दुमूर्तिमिव स्वर्भानुभयकृतत्रिनयनशरणगमनाम्, ऐरावतदेहच्छविमिव

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१ 'चेलांशुक–' इति **प-न-क.** २ 'क्षीरोदाधि॰' इति **न.**

३ 'लेखोत्कण्ठाम्' इति **न.**

गजाजिनावगुण्ठनोत्कण्ठितशितिकण्ठचिन्तितोपनताम्, पशुपतिदक्षिणमुखहासच्छविमिव बहिर्निर्गत्य कृतावस्थानाम्, शरीरिणीमिव रुद्रोद्धूलनभूतिम्, आविर्भूतां ज्योत्स्नामिव हरकण्ठान्धकारविघट्टनोद्यमप्राप्ताम्, गौरीमनःशुद्धिमिव कृतदेहपरिग्रहाम्, कार्तिकेयकौमारव्रतक्रियामिव मूर्तिमतीम्, गिरीशवृषभदेहद्युतिमिव पृथगवस्थिताम्, आयतनतरुकुसुमसमृद्धिमिव शंकराभ्यर्चनाय स्वयमुद्यताम्, पितामहतपःसिद्धिमिव महीतलमवतीर्णाम्, आदियुगप्रजापतिकीर्तिमिव सप्तलोकभ्रमणखेदविश्रान्ताम्, त्रयीमिव कलियुगध्वस्तधर्मशोकगृहीतवनवासाम्, आगामिकृतयुगबीजकलामिव प्रमदारूपेणावस्थिताम्, देहवतीमिव मुनिजनध्यानसंपदम्, अमरगजवीथीमिवाभ्रगङ्गाभ्यागमवेगपतिताम्, कैलासश्रियमिव दशमुखोन्मूलनक्षोभनिपतिताम्, श्वेतद्वीपलक्ष्मीमिवान्यद्वीपावलोकनकुतूहलागताम्, काशकुसुमविकासकान्तिमिव शरत्समयमुदीक्षमाणाम्, शेषशरीरच्छायामिव रसातलमपहाय निर्गताम्, मुसलायुधदेहप्रभामिव मधुमदविघूर्णनायासविगलिताम्, शुक्लपक्षपरंपरामिव पुञ्जीकृताम्, सर्वहंसैरिव धवलतया कृतसंविभागाम्, धर्महृदयादिव निर्गताम्, शङ्खादिवोत्कीर्णाम्, मुक्ताफलादिवाकृष्टाम्, मृणालैरिव विरचितावयवाम्, दन्तदलैरिव घटिताम्, इन्दुकरकूर्चकैरिव प्रक्षालिताम्, वर्णसुधाच्छटाभिरिवाच्छुरिताम्, अमृतफेनपिण्डैरिव पाण्डुरीकृताम्, पारदरसधाराभिरिव धौताम्, रजतद्रवेणेव निर्मृष्टाम्, चन्द्रमण्डलादिवोत्कीर्णाम्, कुटजकुन्दसिन्धुवारकुसुमच्छविभिरिवोल्लासिताम्, इयत्तामिव धवलिम्नः, स्कन्धावलम्बिनीभिरुदयतटगतादर्कबिम्बादुद्धृत्य बालरश्मिप्रभाभिरिव निर्मिताभिरुन्मिषत्तडित्तरलतेजस्ताम्राभिरचिरस्नानावस्थितविरलवारिकणतया प्रणामलग्नपशुपतिचरणभस्मचूर्णाभिरिव जटाभिरुद्भासितशिरोभागाम्, जटापाशग्रथितमुत्तमाङ्गेन मणिमयं नामाङ्कमीश्वर-

चरणद्वयमुद्वहन्तीम्, रविरथतुरगखुरक्षुण्णनक्षत्रक्षोदविशदेन भस्मनालंकृतललाटपट्टिकाम्, शिखरशिलाश्लिष्टशशाङ्ककलामिव शैलराजमेखलाम्, अतुलभक्तिप्रसाधितया लक्षीकृतलिङ्गया द्वितीययेव पुण्डरीकमालया दृष्ट्या संभावयन्तीं भूतनाथम्, अनवरतगीतपरिस्फुरिताधरपुटवशादतिशुचिभिः शुद्धहृदयमयूखैरिव गीतगुणैरिव स्वरैरिव स्तुतिवर्णैरिव मूर्तिमद्भिर्मुखान्निष्पतद्भिर्दशनांशुभिः पुनरिव स्नपयन्तीं गौरीपतिम्, अतिविमलैश्च वेदार्थैरिव साक्षात्पितामहमुखादाकृष्टैर्गायत्रीवर्णैरिव ग्रथनतामुपगतैर्नारायणनाभिपुण्डरीकबीजैरिवोद्धृतैः सप्तर्षिभिरिव करस्पर्शपूतमात्मानमिच्छद्भिस्तारकारूपेणागतैरामलकीफलस्थूलैर्मुक्ताफलैरुपरचितेनाक्षवलयेनाधिष्ठितकण्ठभागाम्, परिवेषपरिगतचन्द्रमण्डलामिव पौर्णमासीनिशाम्, अधोमुखहरशिरःकपालमण्डलाकारेण मोक्षद्वारकलशकान्तिना स्तनयुगलेनैकहंसमिथुनसनाथामिव गङ्गाम्, गौरीसिंहसटामयेनेव चामररुचिराकृतिना स्तनयुगलमध्यनिबद्धग्रन्थिना कल्पतरुलतावल्कलेन कृतोत्तरीयकृत्याम्, अयुग्मलोचनसकाशात्प्रसादलब्धेन चूडामणिचन्द्रमयूखजालेनेव मण्डलीकृतेन ब्रह्मसूत्रेण पवित्रीकृतकायाम्, आप्रपदीनेन च स्वभावसितेनापि ब्रह्मासनबन्धोत्तानचरणतलप्रभापरिष्वङ्गाल्लोहितायमानेन दुकूलपटेन प्रावृतनितम्बाम्, यौवनेनापि स्वकालोपसर्पिनिर्विकारविनीतेन शिष्येणेवोपास्यमानाम्, लावण्येनापि कृतपुण्येनेव स्वच्छात्मना परिगृहीताम्, रूपेणापि रुचिरलोचनेन विगतचापलेनायतनमृगेणेव निषेविताम्, उत्सङ्गगतां च स्वसुतामिव सूक्ष्मशङ्खखण्डिकाङ्गुलीयकपूरिताङ्गुलिना त्रिपुण्ड्रकावशिष्टभस्मपाण्डुरेण प्रकोष्ठबद्धशङ्खखण्डकेन नखमयूखदन्तुरतया गृहीतदन्तकोणेनेव दन्तमयीं दक्षिणकरेण वीणामास्फालयन्तीम्, प्रत्यक्षामिव गन्धर्वविद्याम्, मणिमण्डपिकास्तम्भलग्नाभिरात्मा-

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१. 'ग्रथनस्फीतताम्' इति **न.** २. 'श्वेतगङ्गाम्' इति **प-क.**

नुरूपाभिः सहचरीभिरिव सवीणाभिः प्रतिमाभिरुपेताम्, स्नपनार्द्रलिङ्गसंक्रान्तप्रतिबिम्बतयातिप्रबलभक्त्याराधितस्य हृदयमिव प्रविष्टां हरस्य, हारलेखयेव प्राप्तकण्ठयोगया ग्रहपङ्क्त्येव ध्रुवप्रतिबद्धया क्रुद्धयेव रक्तमुखवर्णया मत्तयेव घूर्णितमन्द्रतारयोन्मत्तयेवानेककृततालया मीमांसयेवानेकभावनानुविद्धया गीत्या देवं विरूपाक्षमुपवीणयन्तीम्[1], अतिमधुरगीतावकृष्टैर्ध्यानमिवाभ्यस्यद्भिर्निश्चलकर्णपुटैर्मृगवराहवानरवारणशरभसिंहप्रभृतिभिर्वनचरैराबद्धमण्डलैराकर्ण्यमानगीतानुविद्धविपञ्चीघोषाम्, अमरापगामिव नभसोवतीर्णाम्, दीक्षितवाचमिवाप्राकृताम्, त्रिपुरारिशरशलाकामिव तेजोमयीम्[2], पीतामृतामिव विगततृष्णाम्, ईशानशिरःशशिकलामिवानुपजातरागाम्, अमथितोदधिजलसंपदमिवान्तःप्रसन्नाम्, असमस्तपदवृत्तिमिवाद्वन्द्वाम्, बौद्धबुद्धिमिव निरालम्बनाम्, वैदेहीमिव प्राप्तज्योतिःप्रवेशाम्, द्यूतकलाकुशलामिव वशीकृताक्षहृदयाम्, महीमिव जलभृतदेहाम्, हिमसमयदिनमुखलक्ष्मीमिव परिपीतभास्करातपाम्, आर्यामिव समुपात्तयतिगणोचितमात्राम्, आलिखितामिवाचलावस्थानाम्, अंशुमयीमिव तनुच्छायानुलिप्तभूतलाम्, निर्ममां निरहंकारां निर्मत्सराम्, अमानुषाकृतिं दिव्यत्वादपरिज्ञायमानवयःप्रमाणामप्यष्टादशवर्षदेशीयामिवोपलक्ष्यमाणां प्रतिपन्नपाशुपतव्रतां कन्यकां ददर्श ।

ततोवतीर्य तरुशाखायां बद्ध्वा तुरंगमुपसृत्य भगवते भक्त्या प्रणम्य त्रिलोचनाय तामेव दिव्ययोषितमनिमेषपक्ष्मणा निश्चलनिबद्धलक्ष्येण चक्षुषा पुनर्निरूपयामास । उदपादि चास्य तस्या रूपसंपदा कान्त्या प्रशान्त्या चाविर्भूतविस्मयस्य मनसि । "अहो जगति जन्तूनामसमार्थितोपनतान्यापतन्ति वृत्तान्तान्तराणि । तथा हि । मया मृगयायां यदृच्छया निरर्थकमनुबध्नता तुरंगमुखमिथु-

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१ 'उपवर्णयन्तीम्' इति न. २ 'तपोमयीम्' इति न.

नमयमतिमनोहरो मानवानामगम्यो दिव्यजनसंचरणोचितः प्रदेशो वीक्षितः । अत्र च सलिलमन्वेषमाणेन हृदयहारि सिद्धजनो[1]पस्पृष्टजलं सरो दृष्टम् । तत्तीरलेखाविश्रान्तेन चामानुषं गीतमाकर्णितम् । तच्चानुसरता मानुषदुर्लभदर्शना दिव्यकन्यकेयमालोकिता । न हि मे संशीतिरस्या दिव्यतां प्रति । आकृतिरेवानुमापयत्यमानुषताम् । कुतश्च मर्त्यलोके संभूतिरेवंविधानां गान्ध[2]र्वध्वनिविशेषाणाम् । तद्यदि मे सहसा दर्शनपथान्नापयाति, नारोहति वा कैलासशिखरम्, नोत्पतति वा गगनतलम्, ततः 'का त्वम्, किमभिधाना वा, किमर्थं वा प्रथमे वयसि प्रतिपन्ना व्रतम्', इति सर्वमेतदेनामुपसृत्य पृच्छामि । अतिमहानयमवकाश आश्चर्याणाम्" । इत्यवधार्य तस्यामेव स्फटिकमण्डपिकायामन्यतमं स्तम्भमाश्रित्य समुपविष्टो गीतसमाप्त्यवसरं प्रतीक्षमाणस्तस्थौ ।

अथ गीतावसाने मूकीभूतवीणा प्रशान्तमधुकरमधुररुतेव कुमुदिनी सा कन्यका समुत्थाय प्रदक्षिणीकृत्य कृतहरप्रणामा परिवृत्य स्वभावधवलया तपःप्रभावप्रगल्भया दृष्ट्या समाश्वासयन्तीव, पुण्यैरिव स्पृशन्ती, तीर्थजलैरिव प्रक्षालयन्ती, तपोभिरिव पावयन्ती, शुद्धिमिव कुर्वाणा, वरप्रदानमिवोपपादयन्ती, पवित्रतामिव नयन्ती, चन्द्रापीडमाबभाषे । 'स्वागतमतिथये, कथमिमां भूमिमनुप्राप्तो महाभागस्तदुत्तिष्ठागम्यतामनुभूयतामतिथिसत्कारः' इति । एवमुक्तस्तु तया संभाषणमात्रेणैवानुगृहीतमात्मानं मन्यमान उत्थाय भक्त्या कृतप्रणामः, 'भगवति यथाज्ञापयसि' इत्यभिधाय दर्शितविनयः शिष्य इव तां व्रजन्तीमनुवव्राज । व्रजंश्च समर्थयामास । 'हन्त तावन्नेयं मां दृष्ट्वा तिरोभूता । कृतं हि मे कुतूहलेन प्रश्नाशया हृदि पदम् । यथा चेयमस्यास्तपस्विजनदुर्लभदिव्यरूपाया अपि दाक्षिण्यातिशया प्रतिपत्तिरभिजाता विभाव्यते तथा संभावयामि नियतमियमखि-

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१ 'उपसृष्ट' इति प-न-क. २ 'गन्धर्व०' इति प-क.

लमात्मोदन्तमभ्यर्थ्यमाना मया कथयिष्यति' इति । एवं च कृतमतिः पदशतमात्रमिव गत्वा निरन्तरैर्दिवापि रजनीसमयमिव दर्शयद्भिस्तमालतरुभिरन्धकारितपुरोभागाम्, उत्फुल्लकुसुमेषु लतानिकुञ्जेषु कूजतां मन्द्रं मदमत्तमधुलिहां विरुतिभिर्मुखरीकृतपर्यन्ताम्, अतिदूरपातिनीनां च धवलशिलातलप्रतिघातोत्पतनफेनिलानामपां प्रस्रवणैरुत्कोटिग्रावविटङ्कविपाट्यमानैरुच्चरद्ध्वनिभिरवशीर्यमाणतुषारशिशिरसीकरासारैराबध्यमाननीहाराम्, हिमहारहरहासधवलैश्चोभयतः क्षरद्भिर्निर्झरैर्द्वारावलम्बितचलच्चामरकलापामिवोपलक्ष्यमाणाम्, अन्तःस्थापितमणिकमण्डलुमण्डलाम्, एकान्तावलम्बितयोगपट्टिकाम्, विशाखिकाशिखरनिबद्धनालिकेरीफलवल्कलमयधौतोपानद्युगोपेताम्, अवशीर्णाङ्गभस्मधूसरवल्कलशयनीयसनाथैकदेशाम्, इन्दुमण्डलेनेव टङ्कोत्कीर्णेन शङ्खमयेन भिक्षाकपालेनाधिष्ठिताम्, संनिहितभस्मालाबुकां गुहामद्राक्षीत् । तस्याश्च द्वारि शिलातले समुपविष्टो वल्कलशयनशिरोभागविन्यस्तवीणां ततः पर्णपुटेन निर्झरादागृहीतमर्घसलिलमादाय तां कन्यकां समुपस्थिताम् "अलमतियन्त्रणया, कृतमतिप्रसादेन, भगवति, प्रसीद विमुच्यतामयमत्यादरः, त्वदीयमालोकनमपि सर्वपापप्रशमनमघमर्षणमिव पवित्रीकरणायालम्, आस्यताम्" इत्यब्रवीत् । अनुबध्यमानश्च तया तां सर्वामतिथिसपर्यामतिदूरावनतेन शिरसा सप्रश्रयं प्रतिजग्राह ।

कृतातिथ्यया च तया द्वितीयशिलातलोपविष्टया क्षणमिव तूष्णीं स्थित्वा क्रमेण परिपृष्टो दिग्विजयादारभ्य किंनरमिथुनानुसरणप्रसङ्गेनागमनमात्मनः सर्वमाचचक्षे । विदितसकलवृत्तान्ता चोत्थाय सा कन्यका भिक्षाकपालमादाय तेषामायतनतरूणां तलेषु विचचार । अचिरेण तस्याः स्वयंपतितैः फलैरपूर्यत भिक्षाभाजनम् । आगत्य च तेषां फलानामुपयोगाय नियुक्तवती चन्द्रापीडम् । आसीच्च तस्य चेतसि । "नास्ति खल्वसाध्यं नाम

तपसाम् । किमतः परमाश्चर्यं यत्र व्यपगतचेतना अपि सचेतना इवास्यै भगवत्यै समतिसृजन्तः फलान्यात्मानुग्रहमुपपादयन्ति वनस्पतयः । चित्रमिदमालोकितमस्माभिरदृष्टपूर्वम्" । इत्यधिकतरोपजातविस्मयश्चोत्थाय तमेव प्रदेशमिन्द्रायुधमानीय व्यपनीतपर्याणं नातिदूरे संयम्य निर्झरजलनिर्वर्तितस्नानविधिस्तान्यमृतररसस्वादून्युपभुज्य फलानि पीत्वा च तुषारशिशिरं प्रस्रवणजलमुपस्पृश्यैकान्ते तावदवतस्थे यावत्तयापि कन्यकया कृतो जलफलमूलमयेष्वाहारेषु प्रणयः ।

इति परिसमापिताहारां निर्वर्तितसन्ध्योचिताचारां शिलातले विश्रब्धमुपविष्टां निभृतमुपसृत्य नातिदूरे समुपविश्य मुहूर्तमिव स्थित्वा चन्द्रापीडः सविनयमवादीत् । "भगवति त्वत्प्रसादप्राप्तिप्रोत्साहितेन कुतूहलेनाकुलीक्रियमाणो मानुषतासुलभो लघिमा बलादनिच्छन्तमपि मां प्रश्नकर्मणि नियोजयति । जनयति हि प्रभुप्रसादलवोपि प्रागल्भ्यमधीरप्रकृतेः । स्वल्पाप्येकदेशावस्थाने कालकला परिचयमुत्पादयति । अणुरप्युपचारपरिग्रहः प्रणयमारोपयति । तद्यदि नातिखेदकरमिव ततः कथनेनात्मानमनुग्राह्यमिच्छामि । अतिमहत्खलु भवद्दर्शनात्प्रभृति मे कौतुकमस्मिन्विषये । कतरन्मरुतामृषीणां गन्धर्वाणां गुह्यकानामप्सरसां वा कुलमनुगृहीतं भगवत्या जन्मना । किमर्थं वास्मिन्कुसुमसुकुमारे नवे वयसि व्रतग्रहणम् । क्वेदंवयः । क्वेयमाकृतिः । क्व चायं लावण्यातिशयः। क्वेयमिन्द्रियाणामुपशान्तिः। तदद्भुतमिव मे प्रतिभाति । किंनिमित्तं वानेकसिद्धसाध्यसंबाधानि सुरलोकसुलभान्यपहाय दिव्याश्रमपदान्येकाकिनी वनमिदममानुषमधिवससि । कश्चायं प्रकारो यत्तैरेव पञ्चभिर्महाभूतैरारब्धमीदृशीं धवलतां धत्ते शरीरम् । नेदमस्माभिरन्यत्र दृष्टश्रुतपूर्वम् । अपनयतु नः कौतुकम् । आवेदयतु भवती सर्वम्" । इत्येवमभिहिता सा किमप्यन्तर्ध्यायन्ती तूष्णीं मुहूर्तमिव स्थित्वा निःश्वस्य स्थूल-

स्थूलैरन्तर्गतां हृदयशुद्धिमिवादाय निर्गच्छद्भिः, इन्द्रियप्रसादमिव वर्षद्भिः, तपोरसनिस्यन्दमिव स्रवद्भिः, लोचनविषयं धवलिमानमिव द्रवीकृत्य पातयद्भिः, अच्छाच्छैः, अमलकपोलस्थलस्खलितैः, अवशीर्णहारमुक्ताफलतरलपातैः, अनुबद्धबिन्दुभिः, वल्कलावृतकुचशिखरजर्जरितसीकरैः, अश्रुभिरामीलितलोचना निःशब्दं रोदितुमारेभे ।

तां च प्ररुदितां दृष्ट्वा चन्द्रापीडस्तत्क्षणमचिन्तयत् । "अहो दुर्निवारता व्यसनोपनिपातानां यदीदृशीमप्याकृतिमनभिभवनीयामात्मीयां कुर्वन्ति । सर्वथा न न कंचन स्पृशन्ति शरीरधर्माणमुपतापाः । बलवती हि द्वन्द्वानां प्रवृत्तिः । इदमपरमधिकतरमुपजनितमतिमहन्मनसि मे कौतुकमस्या बाष्पसलिलपातेन । न ह्यल्पीयसा शोककारणेन क्षेत्रीक्रियन्त एवंविधा मूर्तयः । न हि क्षुद्रनिर्घातपाताभिहता चलति वसुधा" । इति संवर्धितकुतूहलश्च शोकस्मरणहेतुतामुपगतमपराधिनमिवात्मानमवगच्छन्नुत्थाय प्रस्रवणादञ्जलिना मुखप्रक्षालनोदकमुपनिन्ये । सा तु तदनुरोधादविच्छिन्नबाष्पजलधारासंतानापि किंचित्कषायितोदरे प्रक्षाल्य लोचने वल्कलोपान्तेन वदनमपमृज्य दीर्घमुष्णं च निःश्वस्य शनैः प्रत्यवादीत् । "राजपुत्र, किमनेनातिनिर्घृणहृदयाया मम मन्दभाग्यायाः पापाया जन्मनः प्रभृति वैराग्यवृत्तान्तेनाश्रवणीयेन श्रुतेन । तथापि यदि महत्कुतूहलं तत्कथयामि । श्रूयताम् ।

एतत्प्रायेण कल्याणाभिनिवेशिनः श्रुतिविषयमापतितमेव यथा विबुधसद्मन्यप्सरसो नाम कन्यकाः सन्ति । तासां चतुर्दश कुलानि । एकं भगवतः कमलयोनेर्मनसः समुत्पन्नम् । अन्यद्वेदेभ्यः संभूतम् । अन्यदग्नेरुद्भूतम् । अन्यत्पवनात्प्रसूतम् । अन्यदमृतान्मथ्यमानादुत्थितम् । अन्यज्जलाज्जातम् । अन्यदर्ककिरणेभ्यो निर्गतम् । अन्यत्सोमरश्मिभ्यो निष्पतितम् । अन्यद्भूमेरुद्भूतम् । अन्यत्सौदामिनीभ्यः प्रवृत्तम् । अन्यन्मृत्युना

निर्मितम् । अपरं मकरकेतुना समुत्पादितम् । अन्यत्तु दक्षस्य प्रजापतेरतिप्रभूतानां कन्यकानां मध्ये द्वे सुते मुनिररिष्टा च बभूवतुस्ताभ्यां गन्धर्वैः सह कुलद्वयं जातम् । एवमेतान्येकत्र चतुर्दश कुलानि । गन्धर्वाणां तु दक्षात्मजाद्वितयसंभवं तदेव कुलद्वयं जातम् । अत्र मुनेस्तनयश्चित्रसेनादीनां पञ्चदशानां भ्रातॄणामधिको गुणैः षोडशश्चित्ररथो नाम समुत्पन्नः । स किल सकलत्रिभुवनप्रख्यातपराक्रमो भगवता समस्तसुरमौलिमालालालितचरणनलिनेनाखण्डलेन सुहृच्छब्देनोपबृंहितप्रभावः सर्वेषां गन्धर्वाणामाधिपत्यमसिलतामरीचिनिचयमेचकितेन बाहुना समुपार्जितं शैशव एवाप्तवान् । इतश्च नातिदूरे तस्यास्माद्भारतवर्षादुत्तरेणानन्तरे किंपुरुषनाम्नि वर्षे वर्षपर्वतो हेमकूटो नाम निवासः । तत्र च तद्भुजयुगपरिपालितान्यनेकानि गन्धर्वशतसहस्राणि प्रतिवसन्ति । तेनैव चेदं चैत्ररथं नामातिमनोहरं काननं निर्मितम् । इदं चाच्छोदाभिधानमतिमहत्सरः खानितम् । अयं च भवानीपतिरुपरचितो भगवान् । अरिष्टायास्तु पुत्रस्तुम्बुरुप्रभृतीनां सोदर्याणां षण्णां ज्येष्ठो हंसो नाम जगद्विदितो गन्धर्वस्तस्मिन्द्वितीये गन्धर्वकुले गन्धर्वराजेन चित्ररथेनैवाभिषिक्तो बाल एव राज्यपदमासादितवान् । अपरिमितगन्धर्वबलपरिवारस्य तस्यापि स एव गिरिरधिवासः । यत्तु तत्सोममयूखसंभूतानामप्सरसां कुलं तस्मात्किरणजलानुसारगलितेन सकलेनेव रजनिकरकलाकलापलावण्येन निर्मिता त्रिभुवननयनाभिरामा भगवती द्वितीयेव गौरी गौरीति नाम्ना हिमकरकिरणावदातवर्णा कन्यका प्रसूता । तां च द्वितीयगन्धर्वकुलाधिपतिर्हंसो मन्दाकिनीमिव क्षीरसागरः प्रणयिनीमकरोत् । सा तु भगवता मकरकेतनेनेव रतिः, शरत्समयेनेव कमलिनी, हंसेन संयोजिता सदृशसमागमोपजनितामतिमहतीं मुदमुपगतवती । निखिलान्तःपुरस्वामिनी च तस्याभवत् ।

तयोश्च तादृशयोर्महात्मनोरहमीदृशी विगतलक्षणा शोकाय

केवलमनेकदुःखसहस्रभाजनमेकैवात्मजा समुत्पन्ना । तातस्त्वनपत्यतया सुतजन्मातिरिक्तेन महोत्सवेन मज्जन्माभिनन्दितवान् । अवाप्ते च दशमेहनि कृतयथोचितसमाचारो महाश्वेतेति यथार्थमेव नाम कृतवान् । साहं पितृभवने बालतया कलमधुरप्रलापिनी वीणेव गन्धर्वाणामङ्कादङ्कं संचरन्त्यविदितस्नेहशोकायासमनोहरं शैशवमतिनीतवती । क्रमेण च कृतं मे वपुषि, वसन्त इव मधुमासेन, मधुमास इव नवपल्लवेन, नवपल्लव इव कुसुमेन, कुसुम इव मधुकरेण, मधुकर इव मदेन, नवयौवनेन पदम् ।

अथ विजृम्भमाणनवनलिनवनेषु, अकठोरचूतकलिकाकलापकृतकामुकोत्कलिकेषु, कोमलमलयमारुतावतारतरंगितानङ्गध्वजांशुकेषु, मदकलितकामिनीगण्डूषसीधुसेकपुलकितबकुलेषु, मधुकरकुलकलङ्ककालीकृतकालेयककुसुमकुड्मलेषु, अशोकतरुताडनारणितरमणीमणिनूपुरझंकारसहस्रमुखरेषु, विकसन्मुकुलपरिमलपुञ्जितालिजालमञ्जुसिञ्जितसुभगसहकारेषु, अविरलकुसुमधूलिवालुकापुलिनधवलितधरातलेषु, मधुमदविडम्बितमधुकरकदम्बकसंवाह्यमानलतादोलेषु, उत्फुल्लपल्लवलवलीलीयमानमत्तकोकिलोल्लासितमधुसीकरोद्दामदुर्दिनेषु, प्रोषितजनजायाजीवोपहारहृष्टमन्मथास्फालितचापरवभयस्फुटितपथिकहृदयरुधिरार्द्रमार्गेषु, अविरतपतत्कुसुमशरपतत्रिपत्रसूत्कारबधिरीकृतदिङ्मुखेषु, दिवापि प्रवृत्तान्तर्मदनरागान्धाभिसारिकासार्थसंकुलेषु, उद्वेलरतिरससागरपूरप्लावितेषु, सकलजीवलोकहृदयानन्ददायकेषु मधुमासदिवसेष्वेकदाहमम्बया सह मधुमासविस्तारितशोभं प्रोत्फुल्लनवनलिनकुमुदकुवलयकह्लारमिदमच्छोदं सरः स्नातुमभ्यागमम् । अत्र च स्नानार्थमागतया भगवत्या पार्वत्या तटशिलातलेषु विलिखितानि सभृङ्गिरिटीनि पांशुनिमग्नकृशपदमण्डलानुमितमुनिजनप्रणामप्रदक्षिणानि त्र्यम्बकप्रतिबिम्बकानि वन्दमाना, भ्रमरभरभुग्नगर्भकेसरजर्जरकुसुमोपहाररम्योयं लतामण्डपः, परभृतनखकोटिपाटितकुड्मलनालविवर-

विगलितमधुनिकरधारः सुपुष्पितोयं सहकारतरुः, उन्मदमयूरकुलकलकलभीतभुजंगमुक्ततला शिशिरेयं चन्दनवीथिका, विकचकुसुमपुञ्जपातसूचितवनदेवताप्रेङ्खोलनशोभनेयं लतादोला, बहलकुसुमरजःपटलमग्नकलहंसपदलेखमतिरमणीयमिदं तीरतरुतलमिति स्निग्धमनोहरतरोद्देशदर्शनलोभाक्षिप्तहृदया सह सखीजनेन व्यचरम्।

एकस्मिंश्च प्रदेशे झटिति वनानिलेनोपनीतम्, निर्भरविकसितेपि काननेभिभूतान्यकुसुमपरिमलम्, विसर्पन्तम्, अतिसुरभितयानुलिम्पन्तमिव तर्पयन्तमिव पूरयन्तमिव घ्राणेन्द्रियम्, अहमहमिकया मधुकरकुलैरनुबध्यमानम्, अनाघ्रातपूर्वम्, अमानुषलोकोचितं कुसुमगन्धमभ्यजिघ्रम्। कुतोयमित्युपारूढकुतूहला चाहं मुकुलितलोचना तेन कुसुमगन्धेन मधुकरीवाकृष्यमाणा कौतुकतरलाभ्यधिकतरोपजातमणिनूपुरझंकाराकृष्टसरःकलहंसानि कतिचित्पदानि गत्वा हरहुताशनेन्धनीकृतमदनशोकविधुरं वसन्तमिव तपस्यन्तम्,अखिलमण्डलप्राप्त्यर्थमीशानशिरःशशाङ्कमिव धृतव्रतम्, अयुग्मलोचनं वशीकर्तुकामं काममिव सनियमम्, अतितेजस्वितया प्रचलतडिल्लतापञ्जरमध्यगतमिव ग्रीष्मदिवसदिवसकरमण्डलोदरप्रविष्टमिव ज्वलनज्वालाकलापमध्यस्थितमिव विभाव्यमानम्, उन्मिषन्त्या बहुलबहुलया दीपिकालोकपिङ्गलया देहप्रभया कपिलीकृतकाननं कनकमयमिव तं प्रदेशं कुर्वाणम्, रोचनारसलुलितप्रतिसरसमानसुकुमारपिङ्गलजटम्, पुण्यपताकायमानया सरस्वतीसमागमोत्कण्ठाकृतचन्दनलेखयेव भस्मललाटिकया बालपुलिनलेखयेव गङ्गाप्रवाहमुद्भासमानम्, अनेकशापभ्रुकुटिभवनतोरणेन भ्रूलताद्वयेन विराजितम्,अत्यायततया लोचनमयीं मालामिव ग्रथितामुद्वहन्तम्, सर्वहरिणैरिव दत्तलोचनशोभासंविभागम्, आयतोत्तुङ्गघ्राणवंशम्, अप्राप्तहृदयप्रवेशेन नवयौवनरागेणेव सर्वात्मना पाटलीकृताधररुचकम्, अनुद्भिन्नश्मश्रुत्वादनासादितमधुकरावलीवलयपरिक्षेपविलासमिव बालकमलमाननं दधानम्, अनङ्गकार्मुकगुणेनेव

कुण्डलीकृतेन तपस्तडागकमलिनीमृणालेनेव यज्ञोपवीतेनालंकृतम्, एकेन सनालबकुलफलाकारं कमण्डलुमपरेण मकरकेतुविनाशशोकरुदिताया रतेरिव बाष्पजलबिन्दुभिरारचितां स्फटिकाक्षमालिकां करेण कलयन्तम्, अनेकविद्यापगासंगमावर्तनिभया नाभिमुद्रयोपशोभमानम्, अन्तर्ज्ञाननिराकृतस्य मोहान्धकारस्यापयानपदवीमिवाञ्जनरजोलेखाश्यामलां रोमराजिमुदरेण तनीयसीं बिभ्राणम्, आत्मतेजसा विजित्य सवितारमागृहीतेन परिवेषमण्डलेनेव मौञ्जमेखलागुणेन परिक्षिप्तजघनभागम्, अभ्रगङ्गास्रोतोजलप्रक्षालितेन जरच्चकोरलोचनपुटपाटलकान्तिना मन्दारवल्कलेनोपपादिताम्बरप्रयोजनम्, अलंकारमिव ब्रह्मचर्यस्य, यौवनमिव धर्मस्य, विलासमिव सरस्वत्याः, स्वयंवरपतिमिव सर्वविद्यानाम्, संकेतस्थानमिव सर्वश्रुतीनाम्[1], निदाघकालमिव साषाढम्, हिमसमयकाननमिव स्फुटितप्रियङ्गुमञ्जरीगौरम्, मधुमासमिव कुसुमधवलतिलकभूतिभूषितमुखम्, आत्मानुरूपेण सवयसापरेण देवतार्चनकुसुमान्युच्चिन्वता तापसकुमारेणानुगतम्, अतिमनोहरम्, स्नानार्थमागतं मुनिकुमारकमपश्यम्।

तेन च कर्णावतंसीकृतां वसन्तदर्शनानन्दितायाः स्मितप्रभामिव वनश्रियः, मलयमारुतागमनार्थलाजाञ्जलिमिव मधुमासस्य, यौवनलीलामिव कुसुमलक्ष्म्याः, सुरतपरिश्रमस्वेदजलकणजालकावलीमिव रतेः, ध्वजचिह्नचामरपिच्छिकामिव मनोभवगजस्य, मधुकरकामुकाभिसारिकाम्, कृत्तिकातारास्तबकानुकारिणीम्, अमृतबिन्दुनिस्यन्दिनीम्, अदृष्टपूर्वां कुसुममञ्जरीमद्राक्षम्। 'अस्याः परिभूतान्यकुसुमामोदो नन्वयं परिमलः' इति मनसा निश्चित्य तं तपोधनयुवानमीक्षमाणाहमचिन्तयम्। 'अहो रूपातिशयनिष्पादनोपकरणकोषस्याक्षीणता[2] विधातुः। यत्त्रिभुवनाद्भुतरूपसंभारं भगवन्तं कुसुमायुधमुत्पाद्य तदाकारातिरिक्तरूपराशिरयमपरो मुनिमायामयो मकरकेतुरुत्पादितः। मन्ये च सकलजगन्नयनानन्दकरं

१ 'श्रुतानाम्' इति प. २ 'कौशलस्य' इति न.

शशिबिम्बं विरचयता लक्ष्मीलीलावासभवनानि कमलानि सृजता प्रजापतिना प्रथममेतदाननाकारकरणकौशलाभ्यास एव कृतः। अन्यथा किमिव हि सदृशवस्तुविरचनायां कारणम्। अलीकं चेदं यथा किल सकलाः कलाः कलावतो बहुलपक्षे क्षीयमाणस्य सुषुम्णनाम्ना[1] रश्मिना रविरापिबतीति। ताः खल्वस्य गभस्तयः समस्ता वपुरिदमाविशन्तीति। कुतोन्यथा रूपापहारिणि क्लेशबहुले तपसि वर्तमानस्येदं लावण्यम्'। इति विचिन्तयन्तीमेव मामविचारितगुणदोषविशेषो रूपैकपक्षपाती नवयौवनसुलभः कुसुमायुधः कुसुमसमयमद इव मधुकरीं परवशामकरोत्।

उच्छ्वसितैः सह विस्मृतनिमेषेण किंचिदामुकुलितपक्ष्मणा जिह्मिततरलतरतारसारोदरेण दक्षिणेन चक्षुषा सस्पृहमापिबन्तीव, किमपि याचमानेव, 'त्वदायत्तास्मि' इति वदन्तीव, अभिमुखं हृदयमर्पयन्तीव, सर्वात्मनानुप्रविशन्तीव, तन्मयतामिव गन्तुमीहमाना, 'मनोभवाभिभूतां त्रायस्व' इति शरणमिवोपयान्ती, 'देहि हृदयेवकाशम्' इत्यर्थितामिव दर्शयन्ती, 'हा हा किमिदमसांप्रतमतिह्रेपणमकुलकुमारीजनोचितमिदं मया प्रस्तुतम्' इति जानानाप्यप्रभवन्ती करणानाम्, स्तम्भितेव लिखितेव उत्कीर्णेव संयतेव मूर्छितेव केनापि विधृतेव निष्पन्दसकलावयैवा[2] तत्कालाविर्भूतेनावष्टम्भेन, अकथितशिक्षितेनानाख्येयेन स्वसंवेद्येन केवलं न विभाव्यते किं तद्रूपसंपदा किं मनसिजेन किमभिनवयौवनेन किमनुरागेणेवोपदिश्यमाना[3] किमन्येनैव केनापि प्रकारेणाहमपि न जानामि कथंकथमिति तमतिचिरं व्यलोकयम्। उत्क्षिप्य नीयमानेव तत्समीपमिन्द्रियैः पुरस्तादाकृष्यमाणेव हृदयेन पृष्ठतः प्रेर्यमाणेव पुष्पधन्वना कथमपि मुक्तप्रयत्नमप्यात्मानमधारयम्। अनन्तरं च मेन्तर्मदनावकाशमिव दातुमाहितसंताना

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१ 'सुषुम्ना' इति **प-न.** 'सुषुम्णा' इति **क.** २ 'सकलावयवाम्' इति **प.**
३ 'दिश्यमानम्' इति **न.**

निरीयुः श्वासमरुतः । साभिलाषं हृदयमाख्यातुकाममिव स्फुरितमुखमभूत्कुचयुगलम् । स्वेदसलिललवलेखाक्षालितेवागलल्लज्जा । मकरध्वजनिशितशरनिकरनिपातत्रस्तेवाकम्पत गात्रयष्टिः । तद्रूपातिशयं द्रष्टुमिव कुतूहलादालिङ्गनलालसेभ्योङ्गेभ्यो निरगाद्रोमाञ्चजालकम् । अशेषतः स्वेदाम्भसा धौतश्चरणयुगलादिव हृदयमविशद्रागः ।

आसीच्च मम मनसि । 'शान्तात्मनि दूरीकृतसुरतव्यतिकरेस्मिञ्जने मां निक्षिपता किमिदमनार्येणासदृशमारब्धं मनसिजेन । एवं च नामातिमूढं हृदयमङ्गनाजनस्य । यदनुरागविषययोग्यतामपि विचारयितुं नालम् । केदमतिभास्वरं धाम तेजसां तपसां च । क्व च प्राकृतजनाभिनन्दितानि मन्मथपरिस्पन्दितानि । नियतमयं मामेवं मकरलाञ्छनेन विडम्ब्यमानामुपहसति मनसा । चित्रं चेदं यदहमेवमवगच्छन्त्यपि न शक्नोम्यात्मनो विकारमुपसंहर्तुम् । अन्या अपि कन्यकास्त्रपामपहाय स्वयमुपयाताः पतीन् । अन्या अप्यनेन दुर्विनीतेन मन्मथेनोन्मत्ततां नीता नार्यः । न पुनरहमेका यथा । कथमनेन क्षणेनाकारमात्रालोकनाकुलीभूतमेवमस्वतन्त्रतामुपैत्यन्तःकरणम् । कालो हि गुणाश्च दुर्निवारतामारोपयन्ति मदनस्य सर्वथा । यावदेव सचेतनास्मि, यावदेव च न परिस्फुटमनेन विभाव्यते मे मदनदुश्चेष्टितलाघवमेतत्, तावदेवास्मात्प्रदेशादपसर्पणं श्रेयः । कदाचिदनभिमतस्मरविकारदर्शनकुपितोयं शापाभिज्ञां करोति माम् । अदूरकोपा हि मुनिजनप्रकृतिः' । इत्यवधार्यापसर्पणाभिलाषिण्यहमभवम् । अशेषजनपूजनीया चेयं जातिरिति कृत्वा तद्वदनाकृष्टदृष्टिप्रसरम्, अचलितपक्ष्ममालम्, अदृष्टभूतलम्, ईषदुल्लसितकर्णपल्लवोन्मुक्तकपोलमण्डलम्, आलोलालकलतालसत्कुसुमावतंसम्, अंसदेशदोलायितमणिकुण्डलमस्मै प्रणाममकरवम् ।

अथ कृतप्रणामायां मयि दुर्लङ्घ्यशासनतया भगवतो मनो-

भुवः, मदजननतया च मधुमासस्य, अतिरमणीयतया च तस्य प्रदेशस्य, अविनयबहुलतया चाभिनवयौवनस्य, चञ्चलप्रकृतितया चेन्द्रियाणाम्, दुर्निवारतया च विषयाभिलाषाणाम्, चपलतया च मनोवृत्तेः, तथाभवितव्यतया च तस्य तस्य वस्तुनः, किं बहुना, मम मन्दभाग्यदौरात्म्यादस्य चेदृशस्य क्लेशस्य विहितत्वात्तमपि मद्विकारदर्शनापहृतधैर्यं प्रदीपमिव पवनस्तरलतामनयदनङ्गः । तदा तस्याप्यभिनवागतं मदनं प्रत्युद्गच्छन्निव रोमोद्गमः प्रादुरभवत् । मत्सकाशमभिप्रस्थितस्य मनसो मार्गमिवोपदिशद्भिः पुरः प्रवृत्तं श्वासैः । वेपथुगृहीता व्रतभङ्गभीतेवाकम्पत करतलगताक्षमाला । द्वितीयेव कर्णावसक्तकुसुममञ्जरी कपोलतलासङ्गिनी समदृश्यत स्वेदसलिलसीकरजालिका । मद्दर्शनप्रीतिविस्तारितस्य चोत्तानतारकस्य पुण्डरीकमयमिव तमुद्देशमुपदर्शयतो लोचनयुगलस्य विसर्पिभिरश्रुसंतानैर्यदृच्छयाच्छोदसलिलमपहाय विकचकुवलयवनैरिव गगनतलसमुत्पतितैररुध्यन्त दश दिशः । तया तु तस्यातिप्रकटया विकृत्या द्विगुणीकृतमदनावेशा तत्क्षणमहमवर्णनयोग्यां कामव्यवस्थामन्वभवम् । इदं च मनस्यकरवम् । 'अनेकसुरतसमागमलास्यलीलोपदेशोपाध्यायो मकरकेतुरेव विलासानुपदिशति । अन्यथा विविधरसासङ्गललितेष्वीदृशेषु व्यतिकरेष्वप्रविष्टबुद्धेरस्य जनस्य कुत इयमनभ्यस्ताकृती रतिरसनिस्यन्दमिव क्षरन्त्यमृतमिव वर्षन्ती मदमुकुलितेव खेदालसेव निद्राजडेवानन्दभरमन्थरतरत्तारसंचारिण्यनिभृतभ्रूलतोल्लासिनी दृष्टिः । कुतश्चेदमतिनैपुण्यं यच्चक्षुषैवानक्षरमेवमन्तर्गतो हृदयाभिलाषः कथ्यते' ।

प्राप्तप्रसरा चोपसृत्य तं द्वितीयमस्य सहचरं मुनिबालकं प्रणामपूर्वकमपृच्छम् । 'भगवन्किमभिधानः कस्य चायं तपोधनयुवा । किंनाम्नस्तरोरियमनेनावतंसीकृता कुसुममञ्जरी । जनयति हि मे मनसि महत्कौतुकमस्याः समुत्सर्पन्नसाधारणसौरभोयमनाघ्रातपूर्वो

गन्धः' इति । स तु मामीषद्विहस्याब्रवीत् । "बाले किमनेन पृष्टेन प्रयोजनम् । अथ कौतुकमावेदयामि । श्रूयताम् ।

अस्ति खलु सकलत्रिभुवनप्रख्यातकीर्तिरत्युदारतया सुरासुरसिद्धवृन्दवन्दितचरणयुगलो महामुनिर्दिव्यलोकनिवासी श्वेतकेतुर्नाम। तस्य भगवतः सुरासुरलोकसुन्दरीहृदयानन्दकरम्, अशेषत्रिभुवनसुन्दरम्, अतिशयितनलकूबरं रूपमासीत् । स कदाचिद्देवतार्चनकमलान्युद्धर्तुमैरावतमदजलबिन्दुबद्धचन्द्रकशतखचितजलां हरहसितसितस्रोतसं मन्दाकिनीमवततार । अवतरन्तं च तदा कमलवनेषु संततसंनिहिता विकचसहस्रपत्रपुण्डरीकोपविष्टा देवी लक्ष्मीर्ददर्श । तस्यास्तु तमवलोकयन्त्याः प्रेममदमुकुलितेनानन्दबाष्पभरतरंगतरलतारेण लोचनयुगलेन रूपमास्वादयन्त्या जृम्भिकारम्भमन्थरमुखविन्यस्तहस्तपल्लवाया मन्मथविकृतं मन आसीत् । आलोकनमात्रेण च समासादितसुरतसमागमसुखायास्तस्मिन्नेवासनीकृते पुण्डरीके कृतार्थतासीत् । तस्माच्च कुमारः समुदपादि । ततस्तमुत्सङ्गेनादाय सा 'भगवन्गृहाण तवायमात्मजः' इत्युक्त्वा तस्मै श्वेतकेतवे ददौ । असावपि बालजनोचिताः सर्वाः क्रियाः कृत्वा तस्य पुण्डरीकसंभवतया तदेव पुण्डरीक इति नाम चक्रे । प्रतिपादितव्रतं च तमागृहीतसकलविद्याकलापमकार्षीत् । सोयम् ।

इयं च सुरासुरैर्मथ्यमानात्क्षीरसागरादुद्गतः पारिजातनामा पादपस्तस्य मञ्जरी । यथा चैषा व्रतविरुद्धमस्य श्रवणसंसर्गमासादितवती तदपि कथयामि । अद्य चतुर्दशीति भगवन्तमम्बिकापतिं कैलासगतमुपासितुममरलोकान्मया सह नन्दनवनसमीपेनायमनुसरन्निर्गत्य साक्षान्मधुमासलक्ष्मीदत्तललितहस्तावलम्बया बकुलमालिकामेखलया कुसुमपल्लवग्रथिताभिराजानुलम्बिनीभिः कण्ठमालिकाभिर्निरन्तराच्छादितविग्रहया नवचूताङ्कुरकर्णपूरया पुष्पासवपानमत्तया नन्दनवनदेवतया पारिजातकुसुममञ्जरीमिमामादाय प्रणम्याभिहितः । 'भगवन्सकलत्रिभुवनदर्शनाभिरामायास्तवाकृतेरस्याः

सदृशोयमलंकारः प्रसीद क्रियताम् । इयमवतंसविलासदुर्ललिता समारोप्यतां श्रवणशिखरम् । व्रजतु सफलतां जन्म पारिजातस्य' । इत्येवमभिदधानां चायमात्मरूपस्तुतिवादत्रपावनमितविलोचनस्तामनादृत्यैव गन्तुं प्रवृत्तः । मया तु तामनुयान्तीमालोक्य 'को दोषः सखे क्रियतामस्याः प्रणयपरिग्रहः' इत्यभिधाय बलादियमनिच्छतोप्यस्य कर्णपूरीकृता । तदेतत्कार्त्स्न्येन योयं या चेयं यथा चास्य श्रवणशिखरं समारूढा तत्सर्वमावेदितम्" ।

इत्युक्तवति तस्मिन्स तपोधनयुवा किंचिदुपदर्शितस्मितो मामवादीत् । 'अयि कुतूहलिनि, किमनेन प्रश्नायासेन । यदि रुचितसुरभिपरिमला गृह्यतामियम्' । इत्युक्त्वा समुपसृत्यात्मीयाच्छ्रवणादपनीय कलैरलिकुलक्वणितैः प्रारब्धरतिसमागमप्रार्थनामिव मदीये श्रवणपुटे तामकरोत् । मम तु तत्करतलस्पर्शलोभेन तत्क्षणमपरमिव पारिजातकुसुममवतंसस्थाने पुलकमासीत् । स च मत्कपोलस्पर्शसुखेन तरलीकृताङ्गुलिजालकात्करतलादक्षमालां लज्जया सह गलितामपि नाज्ञासीत् । अथाहं तामसंप्राप्तामेव भूतलमक्षमालां गृहीत्वा सलीलं तद्भुजपाशसंदानितकण्ठग्रहसुखमिवानुभवन्ती दर्शितापूर्वहारलतालीलां कण्ठाभरणतामनयम् ।

इत्थंभूते च व्यतिकरे छत्रग्राहिणी मामवोचत् । 'भर्तृदारिके स्नाता देवी । प्रत्यासीदति गृहगमनकालः । तत्क्रियतां मज्जनविधिः' इति । अहं तु तेन तस्या वचनेन नवग्रहा करिणीव प्रथमाङ्कुशपातेनानिच्छया कथंकथमपि समाकृष्यमाणा तन्मुखाल्लावण्यामृतपङ्कमग्नामिव कपोलपुलककण्टकजालकलग्नामिव मदनशरशलाकाकीलितामिव सौभाग्यगुणस्यूतामिवातिकृच्छ्रेण दृष्टिमाकृष्य स्नातुमुदचलम् । उच्चलितायां च मयि द्वितीयो मुनिदारकस्तथाविधं तस्य धैर्यस्खलितमालोक्य किंचित्प्रकटितप्रणयकोप इवावादीत् ।

'सखे पुण्डरीक नैतदनुरूपं भवतः । क्षुद्रजनक्षुण्ण एष मार्गः । धैर्यधना हि साधवः । किं यः कश्चित्प्राकृत इव विक्लवीभवन्तमा-

त्मानं न रुणत्सि। कुतस्तवापूर्वोयमा[1]द्येन्द्रियोपप्लवो येनास्येवं कृतः। क ते तद्धैर्यम्। कासाविन्द्रियजयः। क तद्वशित्वं चेतसः। क सा प्रशान्तिः। क तत्कुलक्रमागतं ब्रह्मचर्यम्। क सा सर्वविषयनिरुत्सुकता। क ते गुरूपदेशाः। क तानि श्रुतानि। क ता वैराग्यबुद्धयः। क तदुपभोगविद्वेषित्वम्। क सा सुखपराङ्मुखता। कासौ तपस्यभिनिवेशः। क सा भोगानामुपर्यरुचिः। क तद्यौवनानुशासनम्। सर्वथा निष्फला प्रज्ञा, निर्गुणो धर्मशास्त्राभ्यासः, निरर्थकः संस्कारः, निरुपकारको गुरूपदेशविवेकः, निष्प्रयोजना प्रबुद्धता, निष्कारणं ज्ञानम्, यदत्र भवादृशा अपि रागाभिषङ्गैः कलुषीक्रियन्ते प्रमादैश्चाभिभूयन्ते। कथं करतलाद्गलितामपहृतामक्षमालामपि न लक्षयसि। अहो विगतचेतनत्वम्। अपहृता [2]नेमेयम्। इदमपि तावदपह्रियमाणमनयानार्यया निवार्यतां हृदयम्'।

इत्येवमभिधीयमानश्च तेन किंचिदुपजातलज्ज इव प्रत्यवादीत्। 'सखे कपिञ्जल किं मामन्यथा संभावयसि। नाहमेवमस्या दुर्विनीतकन्यकाया मर्षयाम्यक्षमालाग्रहणापराधमिमम्'। इत्यभिधायालीककोपकान्तेन प्रयत्नविरचितभीषणभ्रुकुटिभूषणेन चुम्बनाभिलाषस्फुरिताधरेण मुखेन्दुना मामवदत्। 'चञ्चले, प्रदेशादस्मादिमामक्षमालामदत्त्वा पदात्पदमपि न गन्तव्यम्' इति। तच्च श्रुत्वाहमात्मकण्ठादुन्मुच्य मकरध्वजलास्यारम्भलीलापुष्पाञ्जलिमेकावलीं 'भगवन्गृह्यतामक्षमाला' इति मन्मुखासक्तदृष्टेः शून्यहृदयस्यास्य प्रसारिते पाणौ निधाय स्वेदसलिलस्नातापि पुनः स्नातुमवातरम्। उत्थाय च कथमपि प्रयत्नेन निम्नगेव प्रतीपं नीयमाना सखीजनेन बलादम्बया सह तमेव चिन्तयन्ती स्वभवनमयासिषम्। गत्वा च प्रविश्य कन्यान्तःपुरं ततः प्रभृति तद्विरहविधुरा किमागतास्मि, किं तत्रैव स्थितास्मि, किमेकाकिन्यस्मि, किं परिवृ-

१ 'अद्य' इति क. २ 'अपहृतानामेवम्' इति न.

तास्मि, किं तूष्णीमस्मि, किं प्रस्तुतालापास्मि[1], किं जागर्मि, किं सुप्तास्मि, किं रोदिमि, किं न रोदिमि, किं दुःखमिदम्, किं सुखमिदम्, किमुत्कण्ठेयम्, किं व्याधिरयम्, किं व्यसनमिदम्, किमुत्सवोयम्, किं दिवस एषः, किं निशेयम्, कानि रम्याणि, कान्यरम्याणीति सर्वं नावागच्छम्। अविज्ञातमदनवृत्तान्ता च क्व गच्छामि किं करोमि किं शृणोमि किं पश्यामि किमालपामि कस्य कथयामि कोस्य प्रतीकार इति सर्वं च नाज्ञासिषम्। केवलमारुह्य कुमारीपुरप्रासादं विसर्ज्य च सखीजनं द्वारि निवारिताशेषपरिजनप्रवेशा, सर्वव्यापारानुत्सृज्यैकाकिनी मणिजालगवाक्षनिक्षिप्तमुखी, तामेव दिशं तत्सनाथतया प्रसाधितामिव कुसुमितामिव महारत्ननिधानाधिष्ठितामिवामृतरससागरपूरप्लावितामिव पूर्णचन्द्रोदयालंकृतामिव दर्शनसुभगामीक्षमाणा, तस्माद्दिगन्तरादागच्छन्तमनिलमपि वनकुसुमपरिमलमपि शकुनिध्वनिमपि तद्वार्तां प्रष्टुमीहमाना, तद्वल्लभतया तपःक्लेशायापि स्पृहयन्ती, तत्प्रीत्येव गृहीतमौनव्रता, स्मरजनितपक्षपाता च तत्परिग्रहान्मुनिवेषस्याग्राम्यतां तदास्पदतया यौवनस्य चारुतां तच्छ्रवणसंपर्कात्पारिजातकुसुमस्य मनोहरतां तन्निवासात्सुरलोकस्य रम्यतां तद्रूपसंपदा कुसुमायुधस्य दुर्जयतामध्यारोपयन्ती, दूरस्थस्यापि कमलिनीव सवितुः सागरवेलेव चन्द्रमसो मयूरीव जलधरस्य तस्यैवाभिमुखी, तथैव तां तद्विरहातुरजीवितोद्गमरक्षावलीमिवाक्षावलीं कण्ठेनोद्वहन्ती, तथैव च तया प्रस्तुततद्रहस्यालापयेव कर्णलग्नया पारिजातमञ्जर्या तथैव च तेन तत्करतलस्पर्शसुखजन्मना कदम्बमुकुलकर्णपूरायमाणेन रोमाञ्चजालेन कण्टकितैककपोलफलका निस्पन्दमतिष्ठम्।

अथ ताम्बूलकरङ्कवाहिनी मदीया तरलिका नाम मयैव सह गता स्नातुमासीत्। सा च पश्चाच्चिरादिवागत्य तथावस्थितां श-

1 'प्रस्तुता॰' इति प.

नैर्मामवादीत् । "भर्तृदारिके, यौ तौ तापसकुमारकौ दिव्याकारावस्माभिरच्छोदसरस्तीरे दृष्टौ, तयोरेको येन भर्तृदुहितुरियमवतंसीकृता सुरतरुकुसुममञ्जरी स तस्माद्वितीयादात्मनो रक्षन्दर्शनमतिनिभृतपदः कुसुमितलतासंतानगहनान्तरेणोपसृत्य मामागच्छन्तीं पृष्ठतो भर्तृदारिकामुद्दिश्याप्राक्षीत् । 'बालिके केयं कन्यका कस्य वापत्यं किमभिधाना क्व गच्छति' इति । मयोक्तम् । 'एषा खलु भगवतः श्वेतभानोरंशुसंभूतायामप्सरसि गौर्यां समुत्पन्ना देवस्य सकलगन्धर्वमुकुटमणिशलाकाशिखरोल्लेखमसृणितचरणनखचक्रस्य प्रणयप्रसुप्तगन्धर्वकामिनीकपोलपत्रलतालाञ्छितभुजतरुशिखरस्य पादपीठीकृतलक्ष्मीकरकमलस्य गन्धर्वाधिपतेर्हंसस्य दुहिता महाश्वेता नाम गन्धर्वाधिवासं हेमकूटाचलमभिप्रस्थिता' । इति कथिते च मया किमपि चिन्तयन्मुहूर्तमिव तूष्णीं स्थित्वा विगतनिमेषेण चक्षुषा चिरमभिवीक्षमाणो मां सानुनयमर्थितामिव दर्शयन्पुनराह । 'बालिके कल्याणिनी तवाविसंवादिन्यचपला बालभावेप्याकृतिरियम् । तत्करोषि मे वचनमेकमभ्यर्थ्यमाना' इति । ततो मया सविनयमुपरचिताञ्जलिपुटया दर्शितादरमभिहितः । भगवन्कस्मादेवमभिधत्से । काहम् । महात्मानः सकलत्रिभुवनपूजनीयास्त्वादृशाः पुण्यैर्विना निखिलकल्मषापहारिणीमस्मद्विधेषु दृष्टिमपि न पातयन्ति किं पुनराज्ञाम् । तद्विश्रब्धमादिश्यतां कर्तव्यम् । अनुगृह्यतामयं जनः' । इत्येवमुक्तश्च मया सस्नेहया सखीमिवोपकारिणीमिव प्राणप्रदामिव दृष्ट्वा मामभिनन्द्य निकटवर्तिनस्तमालपादपात्पल्लवमादाय निष्पीड्य शिलातले तेन गन्धगजमदसुरभिपरिमलेन रसेनोत्तरीयवल्कलैकदेशाद्विपाट्य पट्टिकां स्वहस्तकमलकनिष्ठिकानखशिखरेणाभिलिख्य 'इयं पत्रिका त्वया तस्यै कन्यकायै प्रच्छन्नमेकाकिन्यै देया' इत्यभिधायार्पितवान्" । इत्युक्त्वा च सा ताम्बूलभाजनादाकृष्य तामदर्शयत् । अहं तु तेन तत्संबन्धिनालापेन शब्दमयेनापि स्पर्शसुख-

मिवान्तर्जनयता श्रोत्रविषयेणापि रोमोद्गमानुमितसर्वाङ्गानुप्रवेशेन मदनावेशमन्त्रेणेवावेश्यमाना तस्याः करतलादादाय तां वल्कलपट्टिकां तस्यामिमामभिलिखितामार्यामपश्यम् ।

दूरं मुक्तालतया बिससितया विप्रलोभ्यमानो मे ।
हंस इव दर्शिताशो मानसजन्मा त्वया नीतः ॥

अनया च मे दृष्ट्या[1] दिङ्मोहभ्रान्त्येव प्रनष्टवर्त्मनः, बहुलनिशयेवान्धस्य, जिह्वोच्छित्त्येव मूकस्य, इन्द्रजालिकपिच्छिकयेवातत्त्वदर्शिनः, ज्वरप्रलापप्रवृत्त्येवासंबद्धभाषिणः, दुष्टनिद्रयेव विषविह्वलस्य, लोकायतिकविद्ययेवाधर्मरुचेः, मदिरयेवोन्मत्तस्य, दुष्टावेशक्रिययेव पिशाचग्रहस्य, दोषविकारोपचयः सुतरामक्रियत स्मरातुरस्य मे मनसः । येनाकुलीक्रियमाणा सरिदिव पूरेण विह्वलतामभ्यागमम् । तां च द्वितीयदर्शनेन कृतमहापुण्यामिवानुभूतसुरलोकवासामिव देवताधिष्ठितामिव लब्धवरामिव पीतामृतामिव समासादितत्रैलोक्यराज्याभिषेकामिव मन्यमाना, सततसंनिहितामपि दुर्लभदर्शनामिवातिपरिचितामप्यपूर्वामिव सादरमाभाषमाणा, पार्श्वावस्थितामपि सर्वलोकस्योपर्यवस्थितामिव पश्यन्ती, कपोलयोरलकलताभङ्गेषु च सोपग्रहं स्पृशन्ती, विपरीतमिव परिजनस्वामिसंबन्धमुपदर्शयन्ती, 'तरलिके कथय कथं स त्वया दृष्टः; किं किमभिहितासि तेन, कियन्तं कालमवस्थितासि तत्र, कियदनुसरन्नस्मानसावागतः' इति पुनः पुनः पर्यपृच्छम् । अनयैव च कथया तया सह तस्मिन्नेव प्रासादे तथैव प्रतिषिद्धाशेषपरिजनप्रवेशा दिवसमत्यवाहयम् ।

अथ मदीयेनेव हृदयेन कृतरागसंविभागे लोहितायति गगनतलोपान्तावलम्बिनि रविबिम्बे, सरागदिवसकरदर्शनानुरक्तायां कृतकमलशयनायामनङ्गातुरायामिव पाण्डुतां व्रजन्त्यामातपल-

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१. 'दृष्ट्या' इति प.

क्ष्म्याम्, गैरिकगिरिसलिलप्रपातपाटलेषु कमलवनेभ्यः समुत्थाय वनगजयूथेष्विव पुञ्जीभवत्सु भास्करकिरणेषु, गगनावतारविश्रामलालसानां रविरथवाजिनां हर्षहेषारवप्रतिशब्दकेन सह विशति मेरुगिरिगह्वरं वासरे, मुकुलितरक्तपङ्कजपुटप्रविष्टमधुकरावलीषु रविविरहमूर्छान्धकारितहृदयास्विव प्रारब्धनिमीलनासु पद्मिनीषु, ग्रासीकृतसामान्यमृणाललताविवरसंक्रामितानीव परस्परहृदयान्यादाय विघटमानेषु रथाङ्गनाम्नां युगलेषु सा छत्रग्राहिणी समागत्याकथयत्। 'भर्तृदारिके तयोर्मुनिकुमारयोरन्यतरो द्वारि तिष्ठति कथयति चाक्षमालामुपयाचितुमागतोस्मि' इति।

अहं तु मुनिकुमारनामग्रहणादेव स्थानस्थितापि गतेव द्वारदेशं समुपजाततदागमनाशङ्का समाहूयान्यतमं कञ्चुकिनम्, 'गच्छ प्रवेशयताम्' इत्यादिश्य प्राहिणवम्। अथ मुहूर्तादिव तं तस्य, रूपस्येव यौवनम्, यौवनस्येव मकरकेतनम्, मकरकेतनस्येव वसन्तसमयम्, वसन्तसमयस्येव दक्षिणानिलम्, अनुरूपं सखायमृषिकुमारकं कपिञ्जलनामानं जराधवलस्य कञ्चुकिनोनुमार्गेण चन्द्रातपस्येव बालातपमागच्छन्तमपश्यम्। अन्तिकमुपगतस्य चास्य पर्याकुलमिव सविषादमिव शून्यमिवार्थिनमिवानुपरता[1]भिप्रेतमाकारमलक्षयम्। उत्थाय च कृतप्रणामा सादरं स्वयमासनमुपाहरम्। उपविष्टस्य च बलादनिच्छतोपि प्रक्षाल्य चरणावुपमृज्योत्तरीयांशुकपल्लवेनाव्यवधानायां भूमावेव तस्यान्तिके समुपाविशम्। अथ मुहूर्तमिव स्थित्वा किमपि विवक्षुरिव स तस्यां मत्समीपोपविष्टायां तरलिकायां चक्षुरपातयत्। अहं तु विदिताभिप्राया दृष्ट्वैव 'भगवन्नव्यतिरिक्तेयमस्मच्छरीरादशङ्कितमभिधीयताम्' इत्यवोचम्।

एवमुक्तश्च मया कपिञ्जलः प्रत्यवादीत्। " राजपुत्रि, किं

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१ 'अन्तर्गताकूतम्' इति क.

ब्रवीमि । वागेव मे नाभिधेयविषयमवतरति त्रपया । क्व कन्दमूलफलाशी शान्तो वननिरतो मुनिजनः । क्वायमनुपशान्तजनोचितो विषयोपभोगाभिलाषकलुषो मन्मथविविधविलाससंकटो रागप्रायः प्रपञ्चः । सर्वमेवानुपपन्नमालोकय किमारब्धं दैवेन । अयत्नेनैव खलूपहासास्पदतामीश्वरो नयति जनम् । न जाने किमिदं वल्कलानां सदृशमुताहो जटानां समुचितम् । किं तपसोनुरूपमाहोस्विद्धर्मोपदेशाङ्गमिदम् । अपूर्वेयं विडम्बना । केवलमवश्यं कथनीयमिदम् । अपर उपायो न दृश्यते । अन्या प्रतिक्रिया नोपलभ्यते । अन्यच्छरणं नालोक्यते । अन्या गतिर्नास्ति । अकथ्यमाने च महाननर्थोपनिपातो जायते । प्राणपरित्यागेनापि रक्षणीयाः सुहृदसव इति कथयामि । अस्ति भवत्याः समक्षमेव स मया तथा निष्ठुरमुपदर्शितकोपेनाभिहितः । तथा चाभिधाय परित्यज्य तं तस्मात्प्रदेशादुपजातमन्युरुत्सृष्टकुसुमावचयोन्यं प्रदेशमगमम् । अपयातायां भवत्यां मुहूर्तमिव स्थित्वैकाकी किमयमिदानीमाचरतीति संजातवितर्कः प्रतिनिवृत्य विटपान्तरितविग्रहस्तं प्रदेशं व्यलोकयम् । यावत्तत्र तं नाद्राक्षमासीच्च मे मनस्येवम् । ‘किं नु मदनपरायत्तचित्तवृत्तिस्तामेवानुसरन्गतो भवेत्, गतायां च तस्यां लब्धचेतनो लज्जमानो न शक्नोति मे दर्शनपथमुपगन्तुम्, आहोस्वित्कुपितः परित्यज्य मां गतः, उतान्वेषमाणो मामेव प्रदेशमन्यमितः समाश्रितः स्यात्’। इत्येवं विकल्पयन्कंचित्कालमतिष्ठम् । तेन तु जन्मनः प्रभृत्यनभ्यस्तेन तस्य क्षणमप्यदर्शनेन दूयमानः पुनरचिन्तयम् । ‘स कदाचिद्धैर्यस्खलनविलक्षः किंचिदनिष्टमपि समाचरेत् । न हि किंचिन्न क्रियते ह्रिया । तन्न युक्तमेनमेकाकिनं कर्तुम्’ । इत्यवधार्यान्वेष्टुमादरमकरवम् । अन्वेषमाणश्च यथा यथा नापश्यं तं तथा तथा सुहृत्स्नेहकातरेण मनसा तत्तदशोभनमाशङ्कमानस्तरुलतागहनानि चन्दनवीथिका-

लतामण्डपान्सरःकूलानि च वीक्षमाणो निपुणमितस्ततो दत्तदृष्टिः सुचिरं व्यचरम् ।

अथैकस्मिन्सरःसमीपवर्तिनि निरन्तरतया कुसुममय इव मधुकरमय इव परभृतमय इव मयूरमय इवातिमनोहरे वसन्तजन्मभूमिभूते लतागहने कृतावस्थानम्, उत्सृष्टसकलव्यापारतया लिखितमिवोत्कीर्णमिव स्तम्भितमिवोपरतमिव योगसमाधिस्थमिव निश्चलमपि स्ववृत्ताच्चलितम्, एकाकिनमपि मन्मथाधिष्ठितम्, सानुरागमपि पाण्डुतामावहन्तम्, शून्यान्तःकरणमपि हृदयनिवासिदयितम्, तूष्णीकमपि कथितमदनवेदनातिशयम्, शिलातलोपविष्टमपि मरणे व्यवस्थितम्, शापप्रदानभयादिवादत्तदर्शनेन कुसुमायुधेन संताप्यमानम्, अतिनिस्पन्दतया हृदयनिवासिनीं प्रियां द्रष्टुमन्तःप्रविष्टैरिवासह्यसंतापसंत्रासप्रलीनैरिव मनःक्षोभप्रकुपितैरिवोन्मुच्य गतैरिन्द्रियैः शून्यीकृतशरीरम्, निस्पन्दनिमीलितेनान्तर्ज्वलन्मदनदहनधूमाकुलिताभ्यन्तरेणेव पक्ष्मान्तरविवरवान्तानेकधारमनवरतमीक्षणयुगलेन बाष्पजलदुर्दिनमुत्सृजन्तम्, आलोहिनीमधरप्रभामनङ्गाग्नेः प्रदहतो हृदयमूर्ध्वसंसर्पिणीं शिखामिवादाय निष्पतद्भिरुच्छ्वासैस्तरलीकृतासन्नलताकुसुमकेसरम्, वामकपोलशयनीकृतकरतलतया समुत्सर्पद्भिरमलैर्नखांशुभिर्विमलीकृतमच्छाच्छचन्दनरसरचितललाटिकमिव ललाटमुद्वहन्तम्, अचिरापनीतपारिजातकुसुमकर्णपूरतया सशेषपरिमलामोदलोभोपसर्पिणा कलविरुतच्छलेन मदनसंमोहनमन्त्रमिव जपता मधुकरकुलेन सनीलोत्पलमिव सतमालपल्लवमिव श्रवणदेशं दधानम्, उत्कण्ठाज्वररोमाञ्चव्याजेन प्रतिरोमकूपनिपतितानां मदनशराणां कुसुमशरशल्यशकलनिकरमिवाङ्गलग्नं बिभ्राणम्, दक्षिणकरेण च स्फुरितनखकिरणनिकरां करतलस्पर्शसुखकण्टकितामिव मुक्तावलीमविनयपताकामुरसि धारयन्तम्, मदनवशीकरणचूर्णेनेव कुसुमरेणुना तरुभिराहन्यमानम्, आत्मरागमिव संक्रामयद्भिरासन्नैरनिलचलितैरशोकपल्लवैः स्पृश्य-

मानम्, सुरताभिषेकसलिलैरिवाभिनवपुष्पस्तबकमधुसीकरैर्वनश्रियाभिषिच्यमानम्, अलिनिवहनिपीयमानपरिमलैरुपरि पतद्भिश्चम्पककुड्मलैस्तप्तशरशल्यकैरिव सधूमैः कुसुमशरेण ताड्यमानम्, अतिबहलवनामोदमत्तमधुकरझंकारनिस्वनैर्हुंकारैरिव दक्षिणानिलेन निर्भर्त्स्यमानम्, मदकलकोकिलकुलकोलाहलैर्वसन्तजयशब्दकलकलैरिव मधुमासेनाकुलीक्रियमाणम्, प्रभातचन्द्रमिव पाण्डुतया परिगृहीतम्, निदाघगङ्गाप्रवाहमिव कृशिमानमागतम्, अन्तर्गतानलं चन्दनविटपमिव म्लायन्तम्, अन्यमिवादृष्टपूर्वमिवापरिचितमिव जन्मान्तरमिवोपगतं रूपान्तरेणेव परिणतमाविष्टमिव महाभूताधिष्ठितमिव ग्रहगृहीतमिवोन्मत्तमिव छलितमिवान्धमिव बधिरमिव मूकमिव विलासमयमिव मदनमयमिव परायत्तचित्तवृत्तिं परां कोटिमधिरूढं मन्मथावेशस्यानभिज्ञेयपूर्वाकारं तमहमद्राक्षम्।

अपगतनिमेषेण चक्षुषा तदवस्थं चिरमुद्वीक्ष्य समुपजातविषादो वेपमानेन हृदयेनाचिन्तयम्। 'एवं नामायमतिदुर्विषहवेगो मकरकेतुः। येनानेन क्षणेनायमीदृशमवस्थान्तरमप्रतीकारमुपनीतः। कथमेवमेकपदे व्यर्थीभवेदेवंविधो ज्ञानराशिः। अहो बत महच्चित्रम्। तथा नामायमा शैशवाद्धीरप्रकृतिरस्खलितवृत्तिर्मम चान्येषां च मुनिकुमारकाणां स्पृहणीयचरित आसीत्। अद्य त्वितर इव परिभूय ज्ञानमविगणय्य तपःप्रभावमुन्मूल्य गाम्भीर्यं मन्मथेन जडीकृतः। सर्वथा दुर्लभं यौवनमस्खलितम्' इति। उपसृत्य च तस्मिन्नेव शिलातलैकपार्श्वे समुपविश्यांसदेशावसक्तपाणिस्तमनुन्मीलितलोचनमेव 'सखे पुण्डरीक कथय किमिदम्' इत्यपृच्छम्। अथ सुचिरसंमीलनालग्नमिव कथमपि प्रयत्नेनानवरतरोदनवशादुपजातारुणभावमश्रुजलपटलपूरप्लावितमुत्कंपितमिव सवेदनमिव स्वच्छांशुकान्तरितरक्तक-

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१ 'उत्कुपितमिव' इति प.–क.

मलवनच्छायं चक्षुरुन्मील्य मन्थरया दृष्ट्या सुचिरं विलोक्य मामायततरं निश्वस्य लज्जाविशीर्यमाणविरलाक्षरं 'सखे कपिञ्जल विदितवृत्तान्तोपि किं मां पृच्छसि' इति कृच्छ्रेण शनैः शनैरवदत्। अहं तु तदाकर्ण्य तदवस्थयैवाप्रतीकारविकारोयं तथापि सुहृदा सुहृदसन्मार्गप्रवृत्तो यावच्छक्तितः सर्वात्मना निवारणीय इति मनसावधार्याब्रवम्।

'सखे पुण्डरीक सुविदितमेतन्मम। केवलमिदमेव पृच्छामि। यदेतदारब्धं भवता किमिदं गुरुभिरुपदिष्टम्। उत धर्मशास्त्रेषु पठितम्। उत धर्मार्जनोपायोयम्। उतापरस्तपसां प्रकारः। उत स्वर्गगमनमार्गोयम्। उत व्रतरहस्यमिदम्। उत मोक्षप्राप्तियुक्तिरियम्। आहोस्विदन्यो नियमप्रकारः। कथमेतद्युक्तं भवतो मनसापि चिन्तयितुं किं पुनराख्यातुमीक्षितुं वा। किमप्रबुद्ध इवानेन मन्मथहतकेनोपहासास्पदतां नीयमानमात्मानं नावबुध्यसे। मूढो हि मदनेनायास्यते। का वा सुखाशा साधुजननिन्दितेष्वेवंविधेषु प्राकृतजनबहुमतेषु विषयेषु भवतः। स खलु धर्मबुद्ध्या विषलतावनं[1] सिञ्चति, कुवलयमालेति निस्त्रिंशलतामालिङ्गति, कृष्णागुरुधूमलेखेति कृष्णसर्पमवगूहते, रत्नमिति ज्वलन्तमङ्गारमभिस्पृशति, मृणालमिति दुष्टवारणदन्तमुसलमुन्मूलयति, मूढो विषयोपभोगेष्वनिष्टानुबन्धिषु यः सुखबुद्धिमारोपयति। अधिगतविषयतत्त्वोपि कस्मात्खद्योत इव ज्योतिर्निर्वार्य[2]मिदं ज्ञानमुद्वहसि। यतो न निवारयसि प्रबलरजःप्रसरकलुषितानि स्रोतांसीवोन्मार्गप्रस्थितानीन्द्रियाणि न नियमयसि च क्षुभितं मनः। कोयमनङ्गो नाम। धैर्यमवलम्ब्य निर्भर्त्स्यतामयं दुराचारः'। इत्येवं वदत एव मे वचनमाक्षिप्य प्रतिपक्ष्मान्तरालप्रवृत्तबाष्पवेणिकं प्रमृज्य चक्षुः करतलेन पाणौ मामवलम्ब्या-

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१ 'विषलताम्' इति **न.** २ 'निर्वीर्य॰' इति **क.**

वोचत् । 'सखे किं बहुनोक्तेन । सर्वथा स्वस्थोसि । आशीविषविषवेगविषमाणामेतेषां कुसुमचापसायकानां पतितोसि न गोचरे । सुखमुपदिश्यते परस्य । यस्य चेन्द्रियाणि सन्ति मनो वा विद्यते यः पश्यति वा शृणोति वा श्रुतमवधारयति वा यो वा शुभमिदं न शुभमिदमिति विवेक्तुमलं स खलूपदेशमर्हति । मम तु सर्वमेवेदमतिदूरापेतम् । अवष्टम्भो ज्ञानं धैर्यं प्रतिसंख्यानमित्यस्तमितैषा कथा । कथमप्येवमेवायत्नविधृतास्तिष्ठन्त्यसवः । दूरातीतः खलूपदेशकालः । समतिक्रान्तो धैर्यावसरः । गता प्रतिसंख्यानवेला । अतीतो ज्ञानावष्टम्भसमयः । केन वान्येनास्मिन्समये भवन्तमपहायोपदेष्टव्यमुन्मार्गप्रवृत्तिनिवारणं वा करणीयम् । कस्यान्यस्य वा वचसि मया स्थातव्यम् । को वापरस्त्वत्समो मे जगति बन्धुः । किं करोमि । यन्न शक्नोमि निवारयितुमात्मानम् । इयमनेनैव क्षणेन भवता दृष्टा दुष्टावस्था । तद्गत इदानीमुपदेशकालः । यावत्प्राणिमि तावदस्य कल्पान्तोदितद्वादशदिनकरकिरणातपतीव्रस्य मदनसंतापस्य प्रतिक्रियां क्रियमाणामिच्छामि । पच्यन्त इव मेऽङ्गानि । उत्कथ्यत इव हृदयम् । क्षुष्यत इव दृष्टिः । ज्वलतीव शरीरम् । अत्र यत्प्राप्तकालं तत्करोतु भवान्' । इत्यभिधाय तूष्णीमभवत् ।

एवमुक्तोप्यहमेनं प्राबोधयं पुनः पुनः । यदा शास्त्रोपदेशविशदैः सनिदर्शनैः सेतिहासैश्च वचोभिः सानुनयं सोपग्रहं चाभिधीयमानोपि नाकरोत्कर्णे तदाहमचिन्तयम् । 'अतिभूमिमयं गतो न शक्यते निवर्तयितुम् । इदानीं निरर्थकाः खलूपदेशाः । तत्प्राणपरिरक्षणेपि तावदस्य यत्नमाचरामि' । इति कृतमतिरुत्थाय गत्वा तस्मात्सरसः सरसा मृणालिकाः समुद्धृत्य कमलिनीपलाशानि जललवलाञ्छितान्यादाय गर्भधूलिकषायपरिमलमनोहराणि च कुमुदकुवलयकमलानि गृहीत्वागत्य तस्मिन्नेव लतागृहशिलातले शयनमस्याकल्पयम् । तत्र च सुखनिषण्णस्य प्रत्यासन्नव-

र्तिनां चन्दनविटपिनां[1] मृदूनि किसलयानि निष्पीड्य तेन स्वभावसुरभिणा तुषारशिशिरेण रसेन ललाटिकामकल्पयम् । आ चरणतलादङ्गचर्चां चारचयम् । अभ्यर्णपादपस्फुटितवल्कलविवरशीर्णेन च करसंचूर्णितेन कर्पूररेणुना स्वेदप्रतीकारमकरवम् । उरोनिहितचन्दनद्रवार्द्रवल्कलस्य स्वच्छसलिलसीकरनिकरस्राविणा कदलीदलेन व्यजनक्रियामन्वतिष्ठम् । एवं च मुहुर्मुहुरन्यदन्यन्नलिनदलशयनमुपकल्पयतो मुहुर्मुहुश्चन्दनचर्चामारचयतो मुहुर्मुहुश्च स्वेदप्रतिक्रियां कुर्वतः कदलीदलेनानवरतं वीजयतः समुदभून्मे मनसि चिन्ता । 'नास्ति खल्वसाध्यं नाम भगवतो मनोभुवः । क्वायं हरिण इव वनवासनिरतः स्वभावमुग्धो जनः । क्व च विविधविलासरसराशिर्गन्धर्वराजपुत्री महाश्वेता । सर्वथा नहि किंचिदस्य दुर्घटं दुष्करमनायत्तमकर्तव्यं वा जगति । दुरुपपादेष्वर्थेष्वयमवज्ञया विचरति । नायं केनापि प्रतिकूलयितुं शक्यते । का वा गणना सचेतनेषु । अपगतचेतनान्यपि संघटयितुमलं यद्यस्मै रोचते । तत्[2]कुमुदिन्यपि दिनकरकरानुरागिणी भवति । कमलिन्यपि शशिकरद्वेषमुज्झति । निशापि वासरेण सह मिश्रतामेति । ज्योत्स्नाप्यन्धकारमनुवर्तते । छायापि प्रदीपाभिमुखमवतिष्ठते । तडिदपि जलदे स्थिरतां व्रजति । जरापि यौवनेन संचारिणी भवति । किं वा तस्य दुःसाध्यमपरम् । एवंविधो येनायमगाधगाम्भीर्यसागरस्तृणवल्लघुतामुपनीतः । क्व तत्तपः । क्वेयमवस्था । सर्वथा निष्प्रतीकारेयमापदुपस्थिता । किमिदानीं कर्तव्यम् । किं वा चेष्टितव्यम् । कां दिशं[3] गन्तव्यम् । किं शरणम् । को वोपायः । कः सहायः । कः प्रकारः । का युक्तिः । कः समाश्रयः । येनास्यासवः संधार्यन्ते । केन वा कौशलेन कतमया वा युक्त्या कतरेण वा प्रकारेण केन वावष्टम्भेन कया वा प्रज्ञया कतमेन वा समा-

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१ 'विटपादीनाम्' इति **प-न.** २ 'तत्' इति नास्ति **न**-पुस्तके.
३ 'कं देशम्' इति **न.**

श्वासनेनायं जीवेत्' । इत्येते चान्ये च मे विषण्णहृदयस्य संकल्पाः प्रादुरासन् । पुनश्चाचिन्तयम् । 'किमनया ध्यातया निष्प्रयोजनया चिन्तया । प्राणास्तावदस्य येन केनचिदुपायेन शुभेनाशुभेन वा रक्षणीयाः । तेषां च तत्समागममेकमपहाय नास्त्यपरः संरक्षणोपायः। बालभावादप्रगल्भतया च तपोविरुद्धमनुचितमुपहासमिवात्मनो मदनव्यतिकरं मन्यमानो नियतमेकोच्छ्वासावशेषजीवितोपि नायं तस्याः स्वयमभिगमनेन पूरयति मनोरथम् । अकालान्तरक्षमश्चायमस्य मदनविकारः । सततमतिगर्हितेनाकृत्[1]येनापि रक्षणीयान्मन्यन्ते सुहृदसून्साधवः । तदतिह्रेपणमकर्तव्यमप्येतदस्माकमवश्यकर्तव्यतामापतितम् । किं चान्यत्क्रियते । का चान्या गतिः । सर्वथा प्रयामि तस्याः सकाशम् । आवेदयाम्येतामवस्थाम्' । इति चिन्तयित्वा कदाचिदनुचितव्यापारप्रवृत्तं मां विज्ञाय संजातलज्जो निवारयेदित्यनिवेद्यैव तस्मै तत्प्रदेशात्सव्याजमुत्थायागतोहम् । तदेवमवस्थिते यदत्रावसरप्राप्तमीदृशस्य चानुरागस्य सदृशमस्मदागमनस्य चानुरूपमात्मनो वा समुचितं तत्र प्रभवति भवती'' । इत्यभिधाय किमियं वक्ष्यतीति मन्मुखासक्तदृष्टिस्तूष्णीमासीत् ।

अहं तु तदाकर्ण्य सुखामृतमये ह्रद इव निमग्ना, रतिरसमयमुदधिमिवावतीर्णा, सर्वानन्दानामुपरि वर्तमाना, सर्वमनोरथानामग्रमिवाधिरूढा, सर्वोत्सवानामतिभूमिमिवाधिशयाना, तत्कालोपजातया लज्जया किंचिदवनम्यमानवदनत्वादस्पृष्टकपोलोदरैः, ग्रथितैरिवोपर्युपरिपतनानुबन्धदर्शितमालाक्रमैः, अप्राप्तपक्ष्मसंश्लेषतयोपजातप्रथिमभरैरमलैरानन्दबाष्पजलबिन्दुभिः स्रवद्भिरावेद्यमानप्रहर्षप्रसङ्गा[2] तत्क्षणमचिन्तयम् ।'दिष्ट्या तावदयमनङ्गो मामिव तमप्यनुबध्नाति ।यत्सत्यमेतेन मे संतापयताप्यंशेन दर्शितानुकूलता ।

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१ 'कृत्येन' इति **न.** २ 'प्रसरा' इति **न.**

यदि च सत्यमेव तस्येदृशी दशा वर्तते ततः किमिव नोपकृतमनेन। किं वा नोपपादितम्। को वानेनापरः समानो बन्धुः। कथं वा कपिञ्जलस्य स्वप्नेऽपि वितथा भारती प्रशान्ताकृतेरस्माद्वदनान्निष्क्रामति। इत्थंभूते किं मयापि प्रतिपत्तव्यम्। तस्य वा पुरः किमभिधातव्यम्'। इत्येवं विचारयन्त्या एव प्रविश्य ससंभ्रमा प्रतीहारी मामकथयत्। 'भर्तृदारिके, त्वमस्वस्थशरीरेति परिजनादुपलभ्य महादेवी प्राप्ता' इति। तच्च श्रुत्वा कपिञ्जलो महाजनसंमर्दभीरुः सत्वरमुत्थाय 'राजपुत्रि, महानयमुपस्थितः कालातिपातः, भगवांश्च भुवनत्रयचूडामणिरस्तमुपगच्छति दिवसकरः, तद्गच्छामि, सर्वथाभिमतसुहृत्प्राणरक्षादक्षिणार्थमयमुपरचितोञ्जलिः, एष मे परमो विभवः' इत्यभिधाय प्रतिवचनकालमप्रतीक्ष्यैव पुरोयायिनाम्बायाः प्रविशता कनकवेत्रलताकरेण प्रतीहारीजनेन कञ्चुकिलोकेन गृहीतताम्बूलकुसुमपटवासाङ्गरागेण चामरव्यग्रपाणिना कुब्जकिरातबधिरवामनवर्षधरकलमूकानुगतेन परिजनेन सर्वतः संरुद्धे द्वारदेशे कथमप्यवाप्तनिर्गमः प्रययौ। अम्बा तु मत्समीपमागत्य सुचिरं स्थित्वा स्वभवनमयासीत्। तया तु तत्रागत्य किं कृतं किमभिहितं किमाचेष्टितमिति शून्यहृदया सर्वं नालक्षयम्।

गतायां च तस्यामस्तमुपगते भगवति हारीतहरितवाजिनि सरोजिनीजीवितेश्वरे चक्रवाकसुहृदि सवितरि, लोहितायमाने पश्चिमाशामुखे, हरितायमानेषु कमलवनेषु, नीलायमाने पूर्वदिग्भागे, पातालपङ्ककलुषेण महाप्रलयजलधिपयःपूरेणेव तिमिरेणावष्टभ्यमाने जीवलोके, किंकर्तव्यतामूढा तामेव तरलिकामपृच्छम्। 'अयि तरलिके कथं न पश्यसि दृढमाकुलं मे हृदयमप्रतिपत्तिविह्वलानि चेन्द्रियाणि। न स्वयमण्वपि कर्तव्यमलमस्मिं[1] ज्ञातुम्। उपदिशतु मे भवती यदत्र सांप्रतम्। अयमेवं त्वत्समक्षमेवाभि-

१ 'अस्मिन्' इति न.

धाय गतः कपिञ्जलः । यदि तावदितरकन्यकेव विहाय लज्जाम्, उत्सृज्य धैर्यम्, अवमुच्य विनयम्, अचिन्तयित्वा जनापवादम्, अतिक्रम्य सदाचारम्, उल्लङ्घ्य शीलम्, अवगणय्य कुलम्, अङ्गीकृत्यायशः, रागान्धवृत्तिः, अननुज्ञाता पित्रा, अननुमोदिता मात्रा, स्वयमुपगम्य ग्राहयामि पाणिम्, एवं गुरुजनातिक्रमादधर्मो महान् । अथ धर्मानुरोधादितरपक्षावलम्बनद्वारेण मृत्युमङ्गीकरोमि, एवमपि प्रथमं तावत्स्वयमागतस्य प्रथमप्रणयिनस्तत्रभवतः कपिञ्जलस्य प्रणयप्रसरभङ्गः । पुनरपरं यदि कदाचित्तस्य जनस्य मत्कृतादाशाभङ्गात्प्राणविपत्तिरुपजायते तदपि मुनिजनवधजनितं महदेनो भवेत्’ । इत्येवमुच्चारयन्त्यामेव मय्यासन्नचन्द्रोदयजन्मना विरलविरलेनालोकेन वसन्तवनराजिरिव कुसुमरजसा धूसरतां वासवी दिगयासीत् ।

ततः शशिकेसरि[1]विदार्यमाणतमःकरिकुम्भसंभवेन मुक्ताफलक्षोदेनेव धवलतामुपनीयमानम्, उदयगिरिसिद्धसुन्दरीकुचच्युतेन चन्दनचूर्णराशिनेव पाण्डुरीक्रियमाणम्, चलितजलधिजलकल्लोलानिलोल्लासितेन वेलापुलिनसिकतोद्गमेनेव पाण्डुतामापाद्यमानं पश्चिमेतर[2]दिन्दुधाम्ना दिगन्तरमदृश्यत । शनैः शनैश्चन्द्रदर्शनान्मन्दमन्दस्मिताया दशनप्रभेव ज्योत्स्ना निष्पतन्ती निशाया मुखशोभामकरोत् । तदनु रसातलादवनीमवदार्योद्गच्छता शेषफणमण्डलेनेव रजनीकरबिम्बेनाराजत रजनी । क्रमेण च सकलजीवलोकानन्दकेन कामिनीजनवल्लभेन किंचिदुन्मुक्तबालभावेन मकरध्वजबन्धुभूतेन समुपारूढरागेण सुरतोत्सवोपभोगैकयोग्येनामृतमयेन यौवनेनेवारोहता शशिना रमणीयतामनीयत यामिनी ।

अथ तं प्रत्यासन्नसमुद्रविद्रुमप्रभापाटलितमिव, उदयगिरिसिंहकरतलाहतहरिणशोणितशोणीकृतमिव, रतिकलहकुपितरोहि-

१ ‘केसरिकर’ इति **प-क.** २ ‘पश्चिमेतरम्’ इति **न.**

णीचरणालक्तकरसलाञ्छितमिव, अभिनवोदयरागलोहितं रजनिकरमुदितं विलोक्य, अन्तर्ज्वलितमदनानलाप्यन्धकारितहृदया, तरलिकोत्सङ्गविधृतशरीरापि मन्मथहस्तवर्तिनी, चन्द्रगतनयनापि मृत्युमालोकयन्ती तत्क्षणमचिन्तयम् । 'एकत्र खलु मदनमं[1]धुमासमलयमारुतप्रभृतयः समस्ताः । एकत्र चायं पापकारी चन्द्रहतको न शक्यते सोढुम् । इदमतिदुर्वि[2]षहमदनवेदनातुरं च मे हृदयम् । अस्य चोद्गमनमिदं सदाहज्वरग्रस्तस्याङ्गारवर्षः, शीतार्तस्य तुषारपातः, विषस्फोटमूर्छितस्य कृष्णसर्पदंशः' । इत्येवं विचिन्तयन्तीमेव चन्द्रोदयोपनीता कमलवनम्लानिनिद्रेव मूर्छा मां निमीलितलोचनामकार्षीत् । अचिरेण च संभ्रान्ततरलिकोपनीताभिश्चन्दनचर्चाभिस्तालवृन्तानिलैश्चोपलब्धसंज्ञा तामेवाकुलाकुलां मूर्तेनेवाधिष्ठितां विषादेन मल्ललाटविधृतस्रवच्चन्द्रकान्तमणिशलाकामविच्छिन्नबाष्पजलधारान्धकारितमुखीं रुदन्तीं तरलिकामपश्यम् । उन्मीलितलोचनां च मां सा कृतपादप्रणामा चन्दनपङ्कार्द्रेण करयुगलेन बद्धाञ्जलिरवादीत् । 'भर्तृदारिके किं लज्जया गुरुजनापेक्षया वा । प्रसीद प्रेषय माम् । आनयामि ते हृदयदयितं जनम् । उत्तिष्ठ स्वयं वा तत्र गम्यताम् । अतः परमसमर्थासि सोढुमिमं प्रबलचन्द्रोदयविजृम्भमाणोत्कलिकाशतमुदधिमिव मकरचिह्नम्' । इत्येवंवादिनीं तामवोचम् । 'उन्मत्ते किं मन्मथेन । नन्वयं सर्वविकल्पानपहरन्, सर्वोपायदर्शनान्युत्सारयन्, सर्वानन्तरायानन्तरयन्, सर्वसंदेहानपनयन्, सर्वशङ्कास्तिरस्कुर्वन्, लज्जामुन्मूलयन्, स्वयमभिगमनलाघवदोषमावृण्वन्, कालातिपातं परिहरन्नागत एव मृत्योस्तस्यैव वा सकाशं नेता कुमुदबान्धवः । तदुत्तिष्ठ यथाकथंचिदनुगमनेन जीविता संभावयामि हृदयदयितमायासकारिणं जनम्' । इत्यभिदधाना मदनमूर्छाखेदविह्वलैरङ्गैः कथंचिदवलम्ब्य तामेवोदतिष्ठम् । उच्चलितायाश्च मे

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१ 'मदन' इति नास्ति **न**–पुस्तके.   २ 'अतिदुर्विषहम्' इति **न.**

दुर्निमित्तनिवेदकमस्पन्दत दक्षिणं लोचनम्। उपजातशङ्का चाचिन्तयम्, 'इदमपरं किमप्युपक्षिप्तं दैवेन' इति।

अथ नातिदूरोद्गतेन त्रिभुवनप्रासादमहाप्रणालानुकारिणा सुधासलिलप्लवानिव वहता चन्दनरसनिर्झरनिकरानिव क्षरता श्वेतगङ्गाप्रवाहसहस्राणीव वमतामृतसागरपूरानिवोद्गिरता चन्द्रमण्डलेन प्लाव्यमाने ज्योत्स्नया भुवनान्तराले, श्वेतद्वीपनिवासमिव सोमलोकदर्शनसुखमिवानुभवति जने, महावराहदंष्ट्रामण्डलनिभेन शशिना क्षीरसागरोदरादिवोद्ध्रियमाणे महीमण्डले, प्रतिभवनमङ्गनाजनेन विकचकुमुदगन्धैश्चन्दनोदकैरुपह्रियमाणेषु चन्द्रोदयार्घेषु, कामिनीप्रहितसुरतदूतीसहस्रसंकुलेषु राजमार्गेषु, नीलांशुकरचितावगुण्ठनासु चन्द्रालोकभयचकितासु कमलवनलक्ष्मीष्विव नीलोत्पलप्रभापिहितास्वितस्ततः पलायमानास्वभिसारिकासु, प्रतिकुमुदमाबद्धमधुकरमण्डलासु प्रबुध्यमानासु भवनदीर्घिकाकुमुदिनीषु, स्फुटितकुमुदवनबहलधूलिधवलितोदरे निशानदीपुलिनायमानेन्तरिक्षे, चन्द्रोदयानन्दनिर्भरे महोदधाविव रतिरसमय इवोत्सवमय इव विलासमय इव प्रीतिमय इव जीवलोके, शशिमणिप्रणालनिर्झरप्रमोदमुखरमयूररवरम्ये प्रदोषसमये, गृहीतविविधकुसुमताम्बूलाङ्गरागपटवासचूर्णया तरलिकयानुगम्यमाना तेनैव मूर्छानिहितेन किंचिदाश्यानचन्दनललाटिकालग्नधूसराकुलालकेन चन्दनरसचर्चाङ्गरागवेषेणार्द्रार्द्रेण तथैव च तया कण्ठस्थितयाक्षमालया श्रवणशिखरचुम्बिन्या च पारिजातमञ्जर्या पद्मरागरत्नरश्मिनिर्मितेनेव रक्तांशुकेन कृतशिरोवगुण्ठना केनचिदात्मीयेनापि परिजनेनानुपलक्ष्यमाणा तस्मात्प्रासादशिखरादवातरम्।

अवतीर्य च पारिजातकुसुममञ्जरीपरिमलाकृष्टेन रिक्तीकृतोपवनेन कुमुदवनान्यपहाय धावता मधुकरजालेन नीलपटावगुण्ठनविभ्रममिव संपादयतानुबध्यमाना प्रमदवनपक्षद्वारेण निर्गत्य त-

न्तसमीपमुदचलम् । प्रयान्ती च तरलिकाद्वितीय[1]मपरिजनमात्मानमवलोक्याचिन्तयम् । 'प्रियतमाभिसरणप्रवृत्तस्य जनस्य किमिकृत्यं बाह्येन परिजनेन । नन्वेत एव परिजनलीलामुपदर्शयन्ति । तथा हि । समारोपितशरासनासक्तसायकोनुसरति कुसुमायुधः । दूरप्रसारितकरैः[2] कर्षति शशी । प्रस्खलनभयात्पदे पदेऽवलम्बते रागः । लज्जां पृष्ठतः कृत्वा पुरः सहेन्द्रियैर्धावति हृदयम् । निश्चयमारोप्य नयत्युत्कण्ठा' इति । प्रकाशं चावदम् । 'अयि तरलिके, अपि नाम मामिवायमिन्दुहतकस्तमपि किरणकचग्रहाकृष्टमभिमुखमानयेत्' । इत्येवंवादिनीं च मां सा विहस्याब्रवीत् । 'भर्तृदारिके, मुग्धासि । किमस्य तेन जनेन । अयमात्मनैव तावन्मदनातुर इव भर्तृदारिकायां तास्ताश्चेष्टाः करोति । तथा हि । प्रतिबिम्बच्छलेन स्वेदसलिलकणिकाचितं चुम्बति कपोलयुगलम् । लावण्यवति पयोधरभारे निपतति प्रस्फुरितकरः । स्पृशति रशनामणीन् । निर्मलनखलग्नमूर्तिः पादयोः पतति । किं चास्य मदनातुरस्येव वपुस्तापाच्छुष्कचन्दनानुलेपपाण्डुतामुद्वहति । मृणालवलयधवलान्करान्धत्ते । प्रतिमाव्याजेन स्फटिकमणिकुट्टिमेषु निपतति । केतकीगर्भकेसरधूलिधूसरपादः कुमुदसरांस्यवगाहते । सलिलसीकरार्द्राञ्छशिमणीन्करैरामृशति । द्वेष्टि विघटितचक्रवाकमिथुनानि कमलवनानि' । एतैश्चान्यैश्च तत्कालोचितैरालापैस्तया सह तमुद्देशमभ्युपागमम् । तत्र च मार्गलताकुसुमरजोधूसरं चरणयुगलं कैलासतटाच्चन्द्रोदयप्रस्नुतचन्द्रकान्तमणिप्रस्रवणे प्रक्षालयन्ती यस्मिन्प्रदेशे स आस्ते तस्मिन्नेव चास्य सरसः पश्चिमे तटे पुरुषस्येव रुदितध्वनिं विप्रकर्षान्नातिव्यक्तमुपालक्षयम् । दक्षिणेक्षणस्फुरणेन च प्रथममेव मनस्याहितशङ्का तेन सुतरामवदीर्णहृदयेव किमप्यनिष्टमन्तःकथयतेव विषण्णेनान्तरात्मना 'तरलिके

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१ 'द्वितीयपरिजनम्' इति **न**.   २ 'करः करमिव' इति **न-क**.

किमिदम्' इति सभयमभिदधाना वेपमानगात्रयष्टिस्तदभिमुखमतित्वरितमगच्छम् ।

अथ निशीथप्रभावाद्दूरादेव विभाव्यमानस्वरम्, उन्मुक्तार्तनादम्, 'हा हतोस्मि, हा दग्धोस्मि, हा वञ्चितोस्मि, हा किमिदमापतितम्, किं वृत्तम्, उत्सन्नोस्मि, दुरात्मन्मदनपिशाच पाप निर्घृण किमिदमकृत्यमनुष्ठितम्, आः पापे दुष्कृतकारिणि दुर्विनीते महाश्वेते किमनेन तेऽपकृतम्, आः पाप दुश्चरित चन्द्रचाण्डाल कृतार्थोसीदानीम्, अपगतदाक्षिण्य दक्षिणानिलहतक पूर्णास्ते मनोरथाः कृतं कर्तव्यं[1] वहेदानीं यथेष्टम्, हा भगवञ्छ्वेतकेतो पुत्रवत्सल न वेत्सि मुषितमात्मानम्, हा धर्म निष्परिग्रहोसि, हा तपो निराश्रयमसि, हा सरस्वति विधवासि, हा सत्यमनाथमसि, हा सुरलोक शून्योसि, सखे प्रतिपालय माम्, अहमपि भवन्तमनुयास्यामि, न शक्नोमि भवता विना क्षणमप्यवस्थातुमेकाकी, कथमपरिचित इवादृष्टपूर्व इवाद्य मामेकपद उत्सृज्य प्रयासि, कुतस्तवेयमतिनिष्ठुरता, कथय त्वदृते क्व गच्छामि कं याचे कं शरणमुपैमि, अन्धोस्मि संवृत्तः, शून्या मे दिशो जाताः, निरर्थकं जीवितमप्रयोजनं तपो निःसुखाश्च लोकाः, केन सह परिभ्रमामि, कमालपामि, उत्तिष्ठ देहि मे प्रतिवचनम्, क्व तन्ममोपरि सुहृत्प्रेम, क्व सा स्मितपूर्वाभिभाषिता च' इत्येतानि चान्यानि च विलपन्तं कपिञ्जलमश्रौषम् ।

तच्च श्रुत्वा पतितैरिव प्राणैर्दूरादेव मुक्तैकताराक्रन्दा, सरस्तीरलतासक्तित्रुट्यमानांशुकोत्तरीया, यथाशक्ति त्वरितैरज्ञातसमविषमभूमिभागविन्यस्तैः पादप्रक्षेपैः प्रस्खलन्ती पदे पदे, केनाप्युत्क्षिप्य नीयमानेव तं प्रदेशं गत्वा सरस्तीरसमीपवर्तिनि शिशिरसीकरासारस्राविणि शशिमणिशिलातले विरचितं कुमुदकुवलयकमलविविधवनकुसुमसुकुमारमालामयमिव मृणालमयं कुसुमश-

१ 'यत्कर्तव्यम्' इति न.

रसायकमयमिव शयनमधिशयानम्, अतिनिष्पन्दतया मत्पदशब्दमिवाकर्णयन्तम्, अन्तःकोपशमितमदनसंतापतया तत्क्षणलब्धसुखप्रसुप्तमिव, मनःक्षोभप्रायश्चित्तप्राणायामावस्थितमिव, अतिप्रस्फुरितप्रभेण त्वत्कृते ममेयमवस्थेति कथयन्तमिवाधरेण, इन्दुद्वेषपरिवर्तितदेहतया पृष्ठभागनिपतितैर्मदनदहनविह्वलहृदयन्यस्तहस्तनखमयूखच्छलेन छिद्रितमिव शशिकिरणैः, उच्छुष्कपाण्डुरया स्वविनाशोत्पातोत्पन्नया मदनचन्द्रकलयेव चन्दनलेखिकया रचितललाटिकम्, ईषदालक्ष्यपरिवृत्ततारकेणानवरतरोदनाताम्रेण प्राणोत्सर्गोपजाताश्रुक्षयतया रुधिरमिव क्षरता मदनशरशल्यवेदनाकूणितत्रिभागेण नातिमीलितेन लोचनयुगलेन, मत्तः प्रियतरस्तवापरो जनो जात इति कुपितेनेव जीवितेन परित्यक्तम्, मन्मथव्यथया सहैतानसून्स्वयमिवोत्सृज्य निश्चेतनतासुखमनुभवन्तम्, अनङ्गयोगविद्यामिव ध्यायन्तम्, अपूर्वप्राणायाममिवाभ्यस्यन्तम्, उपपादितासदागमनेन प्रणयादिवापहृतप्राणपूर्णपात्रमनङ्गेन, रचितललाटिकात्रिपुण्ड्रकम्, धृतसरसबिससूत्रयज्ञोपवीतम्, अंसावसक्तकदलीगर्भपत्रचारुचीरम्, एकावलीविशालाक्षमालम्, अविरलामलकर्पूरक्षोदभस्मधवलम्, आबद्धमृणालरक्षाप्रतिसरमनोहरम्, मनोभवव्रतवेषमास्थाय मत्समागममन्त्रमिव साधयन्तम्, 'कठिनहृदये दर्शनमात्रकेणापि न पुनरनुगृहीतोयमनुगतो जनः' इति सप्रणयं मामुपालंभमानमिव[1] चक्षुषा, किंचिद्विवृताधरतया जीवितमपहर्तुमन्तःप्रविष्टैरिवेन्दुकिरणैर्निर्गच्छद्भिर्दशनांशुभिर्धवलितपुरोभागम्, मन्मथव्यथाविघटमानहृदयनिहितेन वामेन पाणिना 'प्रसीद प्राणैः समं प्राणसमे न गन्तव्यम्' इति हृदयस्थितां मामिव धारयन्तम्, इतरेण च नखमयूखदन्तुरतया चन्दनमिव स्रवतोत्तानीकृतेन चन्द्रातपमिव निवारयन्तम्, अन्तिकस्थितेन चाचिरोद्गतजीवितमार्गमिवोद्ग्रीवेण विलोकयता तपःसुहृदा कमण्डलुना समुपेतम्,

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१ 'उपलभ०' इति **प-न-क.**

कण्ठाभरणीकृतेन च मृणालवलयेन रजनिकरकिरणपाशेनेव संयम्य लोकान्तरमुपनीयमानम्, कपिञ्जलेन मद्दर्शनादब्रह्मण्यमित्यूर्ध्वहस्तेन द्विगुणीभूतबाष्पोद्गमेनाक्रोशता कण्ठे परिष्वक्तं तत्क्षणविगतजीवितं तमहं पापकारिणी मन्दभाग्या महाभागमद्राक्षम् ।

उद्भूतमूर्छान्धकारा च पातालतलमिवावतीर्णा तदा क्काहमगमं किमकरवं किं व्यलपमिति सर्वमेव नाज्ञासिषम् । असवश्च मे तस्मिन्क्षणे किमतिकठिनतयास्य मूढहृदयस्य, किमनेकदुःखसहस्रसहिष्णुतया हतशरीरकस्य, किं विहिततया दीर्घशोकस्य, किं भाजनतया जन्मान्तरोपात्तस्य दुष्कृतस्य, किं दुःखदाननिपुणतया दग्धदैवस्य, किमेकान्तवामतया दुरात्मनो मन्मथहतकस्य केन हेतुना नोद्गच्छन्ति स्म तदपि न ज्ञातवती । केवलमतिचिराल्लब्धचेतना दुःखभागिनी वह्नाविव पतितमसह्यशोकदह्यमानमात्मानमवनौ विचेष्टमानमपश्यम् । अश्रद्दधाना[1] चासंभावनीयं तत्तस्य मरणमात्मनश्च जीवितमुत्थाय, 'हा हा किमिदमुपनतम्' इति मुक्तार्तनादा, 'हा अम्ब हा तात हा सख्यः' इति व्याहरन्ती, 'हा नाथ जीवितनिबन्धन, आचक्ष्व क्व मामेकाकिनीमशरणामकरुण[2] विमुच्य यासि, पृच्छ तरलिकां त्वत्कृते मया यानुभूतावस्था, युगसहस्रायमाणः कृच्छ्रेण नीतो दिवसः, प्रसीद सकृदप्यालप, दर्शय भक्तवत्सलताम्, ईषदपि विलोकय, पूरय मे मनोरथम्, आर्तास्मि भक्तास्म्यनुरक्तास्म्यनाथास्मि बालास्म्यगतिकास्मि दुःखितास्म्यनन्यशरणास्मि मदनपरिभूतास्मि, किमिति न करोषि दयाम्, कथय किमपराद्धम्, किं वा नानुष्ठितं मया, कस्यां वा नाज्ञायामादृतम्, कस्मिन्वा त्वदनुकूले नाभिरतम्, येन कुपितो[3] दासजनमकारणात्परित्यज्य व्रजन्न बिभेषि कौलीनात् । अलीकानुरागप्रतारणकुशलया किं वा मया वामया पापया याहमद्यापि प्राणिमि ।

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१ 'अश्रद्दधानम्' इति **न.** २ 'अकरुणम्' इति **न.** ३ 'कुपितोऽसि' इति **न.**

हा हतास्मि मन्दभागिनी, कथं न त्वं जातो न विनयो न बन्धुवर्गो न परलोकः, धिङ्मां दुष्कृतकारिणीं यस्याः कृते तवेयमीदृशी दशा वर्तते, नास्ति मत्सदृशी नृशंसहृदया याहमेवंविधं भवन्तमुत्सृज्य गृहं गतवती, किं मे गृहेण किमम्बया किं वा तातेन किं बन्धुभिः किं परिजनेन, हा कमुपयामि शरणम्, अयि दैव दर्शय दयां विज्ञापयामि त्वां देहि दयितदक्षिणाम्, भगवति भवितव्यते कुरु कृपां पाहि वनितामनाथाम्, भगवत्यो वनदेवताः प्रसीदत प्रयच्छतास्य प्राणान्, अव वसुंधरे सकललोकानुग्रहजननि, रजनि किमर्थं नानुकम्पसे, तात कैलास शरणागतास्मि ते दर्शय दयालुताम्', इत्येतानि चान्यानि च व्याक्रोशन्ती कियद्वा स्मरामि ग्रहगृहीतेवाविष्टेवोन्मत्तेव भूतोपहतेव व्यलपम् । उपर्युपरिपतितनयनजलधारानिकरच्छलेन विलीयमानेव द्रवतामिव नीयमाना जलाकारेणेवात्मीक्रियमाणा, प्रलापाक्षरैरपि दशनमयूखशिखानुगततया साश्रुधारैरिव निष्पतद्भिः शिरोरुहैरप्यविरलविगलितकुसुमतया मुक्तबाष्पजलबिन्दुभिरिवाभरणैरपि प्रसृतविमलमणिकिरणाश्रुतया प्ररुदितैरिवोपेता, तज्जीवितायेवात्ममरणाय स्पृहयन्ती, मृतस्यापि सर्वात्मना हृदयं प्रवेष्टुमिवेच्छन्ती, करतलेन कपोलयो[1]राश्यानचन्दनश्वेतजटामूले च ललाटे निहितसरसबिसयोश्चांसयोर्मलयजरसलवलुलितकमलिनीपलाशावगुण्ठिते च हृदये परामृशन्ती, 'पुण्डरीक निष्ठुरोस्येवमप्यार्तां न गणयसि माम्' इत्युपालभमाना मुहुर्मुहुरेनमन्वनयं मुहुर्मुहुः पर्यचुम्बं मुहुर्मुहुः कण्ठे गृहीत्वा व्याक्रोशम् । 'आः पापे, त्वयापि मत्प्रत्यागमनकालं यावदस्यासवो न रक्षिताः' इति तामेकावलीमगर्हयम् । 'अयि भगवन्प्रसीद प्रत्युज्जीवयैनम्' इति मुहुर्मुहुः कपिञ्जलस्य पादयोरपतम् । मुहुर्मुहुश्च तरलिकां कण्ठे गृहीत्वा प्रारुदम् । अद्यापि चिन्तयन्ती न जानामि तस्मिन्काले कुतस्तान्यचिन्तितान्यशिक्षितान्यनुपदिष्टा-

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१ 'मयि' इति न.

न्यदृष्टपूर्वाणि मे हतपुण्यायाः कृपणानि चाटुसहस्राणि प्रादुरभवन्कुतस्ते संलापाः कुतस्तान्यतिकरुणानि वैक्लव्यरुदितानि। अन्य एव स प्रकारः। प्रलयोर्मय इवोदतिष्ठन्नन्तर्बाष्पवेगानाम्। जलयन्त्राणीवामुच्यन्ताश्रुप्रवाहाणाम्। प्ररोहा इव निरगच्छन्प्रलापानाम्। शिखरशतानीवावर्धन्त दुःखानाम्। प्रसूतय इवोदपाद्यन्त मूर्छानाम्"।

इत्येवमात्मवृत्तान्तमावेदयन्त्या एव तस्याः समतिक्रान्तं कथमप्यतिकष्टमवस्थान्तरमनुभवन्त्या इव चेतनां जहार मूर्छा। वेगान्निष्पतन्तीं च शिलातले तां ससंभ्रमं प्रसारितकरः परिजन इव जातपीडश्चन्द्रापीडो विधृतवान्। अश्रुजलार्द्रेण च तदीयेनैवोत्तरीयवल्कलप्रान्तेन शनैः शनैर्वीजयन्संज्ञां ग्राहितवान्। उपजातकारुण्यश्च बाष्पसलिलोत्पीडेन प्रक्षाल्यमानकपोलयुगलो लब्धचेतनामवादीत्। 'भगवति मया पापेन तवायं पुनरभिनवतामुपनीतः शोको येनेदृशीं दशामुपनीतासि। तदलमनया कथया। संह्रियतामियम्। अहमप्यसमर्थः श्रोतुम्। अतिक्रान्तान्यपि हि संकीर्त्यमानानि प्रियजनविश्वासवचनान्यनुभवसमां वेदनामुपजनयन्ति सुहृज्जनस्य दुःखानि। तन्नार्हसि कथं कथमपि विधृतानिमानसुलभानसून्पुनः पुनः स्मरणशोकानलेन्धनतामुपनेतुम्'।

इत्येवमुक्त्वा दीर्घमुष्णं च निश्वस्य बाष्पायमाणलोचना सनिर्वेदमवादीत्। "राजपुत्र, या तदा तस्यामतिदारुणायां हतनिशायामेभिरतिनृशंसैरसुभिर्न परित्यक्ता ते मामिदानीं परित्यजन्तीति दूरापेतम्। नूनमपुण्योपहतायाः पापाया मम भगवानन्तकोऽपि परिहरति दर्शनम्। कुतश्च मे कठिनहृदयायाः शोकः। सर्वमिदमलीकमस्य दुरात्मनः शठहृदयस्य। सर्वथाहमनेन त्यक्तत्रपेण निरपत्रपाणामग्रेसरीकृता। यया चाविष्कृतमदनया वज्रमय्येवेदमनुभूतं तस्याः का गणना कथनं प्रति। किं वा परमतः कष्टतरमाख्येयमन्यद्भविष्यति यन्न शक्यते श्रोतुमाख्यातुं वा। केवल-

मस्य वज्रपातस्यानन्तरमाश्चर्यं यदभूत्तदावेदयामि । आत्मनश्च प्राणधारणकारणलव इवाव्यक्तो यः समुत्पन्नस्तं च कथयामि । यया दुराशामृगतृष्णिकया गृहीताहमिदमुपरतकल्पं परकीयमिव भारभूतमप्रयोजनमकृतज्ञं च हतशरीरं वहामि तदलं श्रूयताम् ।

ततश्च तथाभूते तस्मिन्नवस्थान्तरे मरणैकनिश्चया तत्तद्बहु विलप्य तरलिकामब्रवम् । 'अय्युत्तिष्ठ निष्ठुरहृदये कियद्रोदिषि । काष्ठान्याहृत्य विरचय चिताम् । अनुसरामि जीवितेश्वरम्' इति । अत्रान्तरे झटिति चन्द्रमण्डलविनिर्गतो गगनादवतीर्य केयूरकोटिलग्नममृतफेनपिण्डपाण्डुरं पवनतरलमंशुकोत्तरीयमाकर्षन्, उभयकर्णान्दोलितकुण्डलमणिप्रभानुरक्तगण्डस्थलः, स्थूलमुक्ताफलतया तारागणमिव ग्रथितमतितारं हारमुरसा दधानः, धवलदुकूलपल्लवकल्पितोष्णीषग्रन्थिः, अलिकुलनीलकुटिलकुन्तलनिकरविकटमौलिः, उत्फुल्लकुमुदकर्णपूरः, कामिनीकुचकुङ्कुमपत्रलतालाञ्छितांसदेशः, कुमुदधवलदेहः, महाप्रमाणः पुरुषः, महापुरुषलक्षणोपेतः, दिव्याकृतिः, स्वच्छवारिधवलेन देहप्रभावितानेन क्षालयन्निव दिगन्तराणि, आमोदिना च शरीरतः क्षरता शिशिरेण शीतज्वरमिव जनयतामृतसीकरनिकरवर्षेण तुषारपटलेनेवानुलिम्पन्, गोशीर्षचन्दनरसच्छटाभिरिवासिञ्चन्, ऐरावतकरपीवराभ्यां बाहुभ्यां मृणालधवलाङ्गुलिभ्यामतिशीतलस्पर्शाभ्यां तमुपरतमुत्क्षिपन्, दुन्दुभिनादगम्भीरेण स्वरेण 'वत्से महाश्वेते न परित्याज्यास्त्वया प्राणाः पुनरपि तवानेन सह भविष्यति समागमः' इत्येवमादृतः पितेवाभिधाय सहैवानेन गगनतलमुदपतत् । अहं तु तेन व्यतिकरेण सभया सविस्मया सकौतुका चोन्मुखी किमिदमिति कपिञ्जलमपृच्छम् । असौ तु ससंभ्रममदत्त्वैवोत्तरमुदतिष्ठत् । 'दुरात्मन्क्व मे वयस्यमपहृत्य गच्छसि' इत्यभिधायोन्मुखः संजातकोपो बध्नन्सवेगमुत्तरीयवल्कलेन परिकरमुत्पतन्तं

तमेवानुसरन्नन्तरिक्षमुदगात्। पश्यन्त्या एव च मे सर्वे एव ते तारागणमध्यमविशन्।

मम तु तेन द्वितीयेनेव प्रियतममरणेन कपिञ्जलगमनेन द्विगुणीकृतशोकायाः सुतरामदीर्यत हृदयम्। किंकर्तव्यतामूढा च तरलिकामब्रवम्। 'अयि न जानासि किमेतत्' इति। सा तु तदवलोक्य स्त्रीस्वभावकातरा तस्मिन्क्षणे शोकाभिभाविना भयेनाभिभूता वेपमानाङ्गयष्टिर्मम मरणशङ्कया च वराकी विषण्णहृदया सकरुणमवादीत्। "भर्तृदारिके न जानामि पापकारिणी। किं तु महदिदमाश्चर्यम्। अमानुषाकृतिरेष पुरुषः। समाश्वासिता चानेन गच्छता सानुकम्पं पित्रेव भर्तृदारिका। प्रायेण चैवंविधा दिव्याः स्वप्नेप्यविसंवादिन्यो भवन्त्याकृतयः। किमुत साक्षात्। न चाल्पमपि विचारयन्ती कारणमस्य मिथ्याभिधाने पश्यामि। अतो युक्तं विचार्यात्मानमस्मात्प्राणपरित्यागव्यवसायान्निवर्तयितुम्। अतिमहत्खल्विदमाश्वासस्थानमस्यामवस्थायाम्। अपि च तमनुसरन्गत एव कपिञ्जलः। तस्मात् 'कुतोयं, को वायं, किमर्थं वानेनायमपगतासुरुत्क्षिप्य नीतः, क्व वा नीतः, कस्माच्चासंभावनीयेनामुना पुनःसमागमाशाप्रदानेन भर्तृदारिका समाश्वासिता' इति सर्वमुपलभ्य जीवितं वा मरणं वा समाचरिष्यसि। अदुर्लभं हि मरणमध्यवसितम्। पश्चादप्येतद्भविष्यति। न च जीवन्कपिञ्जलो भर्तृदारिकामदृष्ट्वा स्थास्यति। तेन तत्प्रत्यागमनकालावधयोपि तावद्ध्रियन्ताममी प्राणाः"। इत्यभिदधाना पादयोर्मे न्यपतत्। अहं तु सकललोकदुर्लङ्घ्यतया जीविततृष्णायाः, क्षुद्रतया च स्त्रीस्वभावस्य, तया च तद्वचनोपनीतया दुराशामृगतृष्णिकया, कपिञ्जलप्रत्यागमनकाङ्क्षया च तस्मिन्काले तदेव युक्तं मन्यमाना नोत्सृष्टवती जीवितम्। आशया हि किमिव न क्रियते। तां च पापकारिणी कालरात्रिप्रतिमां वर्षसहस्रायमाणां यातनामयीमिव दुःखमयीमिव नरकमयीमिवाग्निमयीमिवोत्सन्ननिद्रा तथैव क्षिति-

तले विचेष्टमाना रेणुकणधूसरैरश्रुजलार्द्रकपोलसंदानितैर्विमुक्तव्याकुलैः शिरोरुहैरुपरुद्धमुखी निर्दयाक्रन्दजर्जरस्वरक्षयक्षामेण कण्ठेन तस्मिन्नेव सरस्तीरे तरलिकाद्वितीया क्षपां क्षपितवती।

प्रत्युषसि तूत्थाय तस्मिन्नेव सरसि स्नात्वा, कृतनिश्चया, तत्प्रीत्या तमेव कमण्डलुमादाय तान्येव च वल्कलानि तामेवाक्षमालां गृहीत्वा, बुद्ध्वा निःसारतां संसारस्य, ज्ञात्वा च मन्दपुण्यतामात्मनः, निरूप्य चाप्रतीकारदारुणतां व्यसनोपनिपातानाम्, आकलय्य दुर्निवारतां शोकस्य, दृष्ट्वा च निष्ठुरतां दैवस्य, चिन्तयित्वा चातिबहुलदुःखतां स्नेहस्य, भावयित्वा चानित्यतां सर्वभावानाम्, अवधार्य चाकाण्डभङ्गुरतां सर्वसुखानाम्, अविगणय्य तातमम्बां च, परित्यज्य सह परिजनेन सकलबन्धुवर्गम्, निवर्त्य विषयसुखेभ्यो मनः, संयम्येन्द्रियाणि, गृहीतब्रह्मचर्या देवं त्रैलोक्यनाथमनाथशरणमिमं शरणार्थिनी स्थाणुमाश्रिता। अपरेद्युश्च कुतोपि समुपलब्धवृत्तान्तस्तातः सहाम्बया सह बन्धुवर्गेणागत्य सुचिरं कृताक्रन्दस्तैस्तैरुपायैरभ्यर्थनाभिश्च बहुभिरुपदेशैश्चानेकप्रकारैः परिसान्त्वनैश्च नानाविधैर्गृहागमनाय मे महान्तं यत्नमकरोत्। यदा च नेयमस्माद्व्यवसायात्कथंचिदपि शक्यते व्यावर्तयितुमिति निश्चयमधिगतवांस्तदा निराशोपि दुस्त्यजतया दुहितृस्नेहस्य पुनः पुनर्मया विसृज्यमानोपि बहून्दिवसान्स्थित्वा सशोक एवान्तर्दह्यमानहृदयो गृहानयासीत्। गते च ताते ततः प्रभृति तस्य जनस्याश्रुमोक्षमात्रेण किल कृतज्ञतां दर्शयन्ती, तदनुरागकृशमिदमपुण्यबहुलमस्तमितलज्जममङ्गलभूतमनेकक्लेशायाससहस्रनिवासं दग्धशरीरकं बहुविधैर्नियमशतैः शोषयन्ती, वन्यैश्च फलमूलवारिभिर्वर्तमाना, जपव्याजेन तद्गुणगणानिव गणयन्ती, त्रिसंध्यमत्र सरसि स्नानमुपस्पृशन्ती, प्रतिदिनमर्चयन्ती देवं त्र्यम्बकम्, अस्यामेव गुहायां तरलिकया सह दीर्घशोकमनुभवन्ती चिरमवसम्। साहमेवंविधा पापकारिणी निर्लक्षणा निर्लज्जा क्रूरा च

निःस्नेहा च नृशंसा च गर्हणीया निष्प्रयोजनोत्पन्ना निष्फलजीविता निरवलम्बना निःसुखा च । किं मया दृष्टया पृष्टया वा कृतब्राह्मणवधमहापातकया करोति महाभागः" । इत्युक्त्वा पाण्डुना वल्कलोपान्तेन शशिनमिव शरन्मेघशकलेनाच्छाद्य वदनं दुर्निवारबाष्पवेगमपारयन्ती निवारयितुमुन्मुक्तकण्ठमतिचिरमुच्चैः प्रारोदीत् ।

चन्द्रापीडस्तु प्रथममेव तस्या रूपेण विनयेन दाक्षिण्येन मधुरालापतया निःसङ्गतया चातितपस्वितया च प्रशान्तत्वेन च निरभिमानतया च महानुभावत्वेन च शुचितया चोपारूढगौरवोभूत् । तदानीं तु तेनापरेण दर्शितसद्भावेन स्ववृत्तान्तकथनेन तया च कृतज्ञतया हृतहृदयः सुतरामारोपितप्रीतिरभवत् । आर्द्रीकृतहृदयश्च शनैः शनैरेनामभाषत । "भगवति, क्लेशभीरुरकृतज्ञः सुखासङ्गलुब्धो लोकः स्नेहसदृशं कर्मानुष्ठातुमशक्तो निष्फलेनाश्रुपातमात्रेण स्नेहमुपदर्शयन्रोदिति । त्वया तु कर्मणैव सर्वमाचरन्त्या किमिव न प्रेमोचितमाचेष्टितं येन रोदिषि । तदर्थमा जन्मनः प्रभृति समुपचितपरिचयः प्रेयानसंस्तुत इव परित्यक्तो बान्धवजनः । संनिहिता अपि तृणावज्ञयावधीरिता विषयाः । भुक्तान्यतिशयितशुनासीरसमृद्धीन्यैश्वर्यसुखानि । मृणालिनीवातितनीयस्यपि नितरां तनिमानमनुचितैः संक्लेशैरुपनीता तनुः । गृहीतं ब्रह्मचर्यम् । आयोजितस्तपसि महत्यात्मा । वनिताजनदुष्करमप्यङ्गीकृतमरण्यावस्थानम् । अपि चानायासेनैवात्मा दुःखाभिहतैः परित्यज्यते । महीयसा तु यत्नेन गरीयसि क्लेशे निक्षिप्यते केवलम् । यदेतदनुमरणं नाम तदतिनिष्फलम् । अविद्वज्जनाचरित एष मार्गः, मोहविलसितमेतत्, अज्ञानपद्धतिरियम्, रभसाचरितमिदम्, क्षुद्रदृष्टिरेषा, अतिप्रमादोयम्, मौर्ख्यस्खलितमिदं यदुपरते पितरि भ्रातरि सुहृदि भर्तरि वा प्राणाः परित्यज्यन्ते । स्वयं चेन्न जहति न परित्याज्याः । अत्र हि विचार्य-

माणे स्वार्थ एव प्राणपरित्यागोयमसह्यशोकवेदनाप्रतीकारत्वादात्मनः । उपरतस्य तु न कमपि गुणमावहति । न तावत्तस्यायं प्रत्युज्जीवनोपायः । न धर्मोपचयकारणम् । न शुभलोकोपार्जनहेतुः । न निरयपातप्रतीकारः । न दर्शनोपायः । न परस्परसमागमनिमित्तम् । अन्यामेव स्वकर्मफलपरिपाकोपचितामसाववशो नीयते भूमिम्[1] । असावप्यात्मघातिनः केवलमेनसा संयुज्यते । जीवंस्तु जलाञ्जलिदानादिना बहूपकरोत्युपरतस्यात्मनश्च । मृतस्तु नोभयस्यापि । स्मर तावत्प्रियामेकपत्नीं रतिं भगवति भर्तरि मकरकेतौ सकलाबलाजनहृदयहारिणि हरहुतभुग्दग्धेप्यविरहितामसुभिः, पृथां च वार्ष्णेयीं सूरसेनसुतामभिरूपे सावज्ञविजितसकलराजकमौलिकुसुमवासिताशेषपादपीठे पत्यावखिलभुवनबलिभागभुजि पाण्डौ किंदममुनिशापानलेन्धनतामुपागतेप्यपरित्यक्तजीविताम्, उत्तरां च विराटदुहितरं बालां बालशशिनीव नयनानन्दहेतौ विनयवति विक्रान्ते च पञ्चत्वमभिमन्यावागतेपि धृतदेहाम्, दुःशलां च धृतराष्ट्रदुहितरं भ्रातृशतोत्सङ्गलालितामतिमनोहरे हरवरप्रदानवर्धितमहिम्नि सिन्धुराजे जयद्रथेर्जुनेन लोकान्तरमुपनीतेप्यकृतप्राणपरित्यागाम् । अन्याश्च रक्षःसुरासुरमुनिमनुजसिद्धगन्धर्वकन्यका भर्तृरहिताः श्रूयन्ते सहस्रशो विधृतजीविताः ।

प्रोन्मुच्येतापि जीवितं संदिग्धोप्यस्य समागमो यदि स्यात् । भगवत्या तु ततः पुनः स्वयमेव समागमसरस्वती समाकर्णिता । अनुभवे च को विकल्पः । कथं च तादृशानामप्राकृताकृतीनां महात्मनामवितथगिरां गरीयसापि कारणेन गिरि वैतथ्यमास्पदं कुर्यात् । उपरतेन च सह जीवन्त्याः कीदृशी समागतिः । अतो निःसंशयमसावुपजातकारुण्यो महात्मा पुनः प्रत्युज्जीवनार्थमेवैनमुत्क्षिप्य सुरलोकं नीतवान् । अचिन्त्यो हि महात्मनां प्रभावः ।

१ 'कर्मभूमिम्' इति प.

बहुप्रकाराश्च संसारवृत्तयः । चित्रं च दैवम् । आश्चर्यातिशययुक्ताश्च तपःसिद्धयः । अनेकविधाश्च कर्मणां शक्तयः । अपि च सुनिपुणमपि विमृशद्भिः किमिवान्यत्तदपहरणे कारणमाशङ्क्येत जीवितप्रदानादृते । न चासंभाव्यमिदमवगन्तव्यं भगवत्या । चिरप्रवृत्त एष पन्थाः । तथा हि । विश्वावसुना गन्धर्वराजेन मेनकायामुत्पन्नां प्रमद्वरां नाम कन्यामाशीविषविलुप्तजीवितां स्थूलकेशाश्रमे भार्गवस्य च्यवनस्य नप्ता प्रमतितनयो मुनिकुमारको रुरुर्नाम स्वायुषोर्धेन योजितवान् । अर्जुनं चाश्वमेधतुरगानुसारिणमात्मजेन बभ्रुवाहननाम्ना समरशिरसि शरापहृतप्राणमुलूपी नाम नागकन्यका सोच्छ्वासमकरोत् । अभिमन्युतनयं च परीक्षितमश्वत्थामास्त्रपावकपरिप्लुष्टमुदरादुपरतमेव निर्गतमुत्तराप्रलापोपजनितकृपो भगवान्वासुदेवो दुर्लभानसून्प्रापितवान् । उज्जयिन्यां च सांदीपनिद्विजतनयमन्तकपुरादपहृत्य त्रिभुवनवन्दितचरणः स एवानीतवान् । अत्रापि कथंचिदेवमेव भविष्यति । तथापि किं क्रियते । क उपालभ्यते[1] । प्रभवति हि भगवान्विधिः । बलवती च नियतिः । आत्मेच्छया न शक्यमुच्छ्वसितुमपि । अतिपिशुनानि चास्यैकान्तनिष्ठुरस्य दैवहतकस्य विलसितानि । न क्षमन्ते दीर्घकालमव्याजरमणीयं प्रेम । प्रायेण च निसर्गत एवानायतस्वभावभङ्गुराणि सुखान्यायतस्वभावानि च दुःखानि । तथा हि कथमप्येकस्मिञ्जन्मनि समागमो जन्मान्तरसहस्राणि च विरहः प्राणिनाम् । अतो नार्हस्यनिन्द्यमात्मानं निन्दितुम् । आपतन्ति हि संसारपथमतिगहनमवतीर्णानामेते वृत्तान्ताः । धीरा हि तरन्त्यापदम्" । इत्येवंविधैरन्यैश्च मृदुभिरुपसान्त्वनैः संस्थाप्य तां पुनरपि निर्झरजलेनाञ्जलिपुटोपनीतेनानिच्छन्तीमपि बलात्प्रक्षालितमुखीमकारयत् ।

अत्रान्तरे च श्रुतमहाश्वेतावृत्तान्तोपजातशोक इव समुत्सृष्ट-

१ 'किं वा लभ्यते' इति **न.**

दिवसव्यापारो रविरपि भगवानधोमुखतामयासीत्। अथ क्षीणे दिवसे, परिणतप्रियङ्गुमञ्जरीरजोनिभेन पिञ्जरिम्णा रज्यमाने विलम्बिनि ब्रध्नमण्डले, विरलकुसुम्भकुसुमरसरक्तदुकूलकोमलेन चास्तातपेन मुच्यमानेषु दिङ्मुखेषु, चकोरनयनतारकाकान्तिना च पिङ्गलिम्ना विलिप्यमाने तिरोहितनीलिम्नि व्योम्नि, कोकिलविलोचनच्छविबभ्रुणि चारुणयति सांध्ये भुवनमर्चिषि, यथाप्रधानमुन्मिषत्सु च ग्रहग्रामणीषु, वनमहिषमलीमसवपुषि च मुषिततारकापथप्रथिम्नि कालिमानमातन्वति शार्वरे तमसि, अतनुतिमिरतिरोहितहरितताासु च गहनतां यान्तीषु तरुराजिषु, रजनिजलबिन्दुजालजनितजडिम्नि बहलवनकुसुमपरिमलानुमितगमने चलितलताविटपगहने प्रवृत्ते च पवने, निद्रानिभृतपतत्रिणि त्रियामामुखे महाश्वेता मन्दं मन्दमुत्थाय भगवतीमुपास्य पश्चिमां संध्यां कमण्डलुजलेन प्रक्षालितचरणा वल्कलशयनीये सखेदमुष्णं च निःश्वस्य निषसाद। चन्द्रापीडोऽप्युत्थाय सकुसुमं प्रस्रवणजलाञ्जलिमवकीर्य कृतसंध्याप्रणामस्तस्मिन्द्वितीये शिलातले मृदुभिर्लतापल्लवैः शय्यामकल्पयत्। उपविष्टश्च तस्यां पुनःपुनस्तमेव मनसा महाश्वेतावृत्तान्तमन्वभावयत्। आसीच्चास्य मनसि। 'एवं नामायमप्रतीकारदारुणो दुर्विषहवेगः कष्टः कुसुमायुधो यदनेनाभिभूता महान्तोऽप्येवमनपेक्षितकालक्रमाः समुत्सारितधैर्याः सद्यो जीवितं जहति। सर्वथा नमो भगवते त्रिभुवनाभ्यर्चितशासनाय मकरकेतनाय' इति। पुनः प्रपच्छ चैनाम्। 'भगवति सा तव परिचारिका वनवासव्यसनमित्रं दुःखसब्रह्मचारिणी तरलिका क्व गता' इति।

अथ साकथयत्। "महाभाग यत्तन्मया कथितममृतसंभवमप्सरसां कुलं तस्मान्मदिरेति नाम्ना मदिरायतेक्षणा कन्यकाभूत्।

१ 'अविरल' इति **न.** २ 'ग्रामेषु' इति **न-क.** ३ 'मदिरायत्तेक्षणा' इति **न.**

तस्याश्चासौ सकलगन्धर्वकुलमुकुटकुड्मलपीठप्रतिष्ठितचरणो देवश्चित्ररथः पाणिमग्रहीत् । अपरिमितगुणगणाकृष्टहृदयश्चान्यवनितादुर्लभेनाधःकृताशेषान्तःपुरेण हेमपट्टलाञ्छनेन छत्रवेत्रचामरचिह्नेन महादेवीशब्देन परं प्रीतः प्रसादमकरोत् । अन्योन्यप्रेमसंवर्धनपरयोश्च तयोर्यौवनसुखानि सेवमानयोः कालेनाश्चर्यभूतमेकजीवितमिव पित्रोरथवा सर्वस्यैव गन्धर्वकुलस्य जीवलोकस्य वा दुहितृरत्नमुदपादि कादम्बरीति नाम्ना । सा च मे जन्मनः प्रभृत्येकासनशयनपानाशना परं प्रेमस्थानमखिलविश्रम्भधाम द्वितीयमिव हृदयं बालमित्रम् । एकत्र तया मया च नृत्यगीतादिकलासु कृताः परिचयाः । शिशुजनोचिताभिश्च क्रीडाभिरनियन्त्रणनिर्भरमपनीतो बालभावः । सा चामुनैव मदीयेन हतवृत्तान्तेन समुपजातशोका निश्चयमकार्षीत् । 'नाहं कथंचिदपि सशोकायां महाश्वेतायामात्मनः पाणिं ग्राहयिष्यामि' इति । सखीजनस्य पुरतः सशपथमभिहितवती च । 'यदि कथमपि मामनिच्छन्तीमपि बलात्तातः कदाचित्कस्मैचिद्दातुमिच्छति तदाहमनशनेन वा हुताशनेन वा रज्ज्वा वा विषेण वा नियतमात्मानमुत्स्रक्ष्यामि' इति । सर्वं च तदात्मदुहितुः कृतनिश्चयं निश्चलभाषितं कर्णपरंपरया परिजनसकाशाद्गन्धर्वराजश्चित्ररथः स्वयमशृणोत् । गच्छति काले समुपारूढनिर्भरयौवनामालोक्य स तां बलवदुपतापपरवशः क्षणमपि न धृतिमलभत । एकापत्यतया चातिप्रियतया च न शक्तः किंचिदपि तामभिधातुमित्यपश्यंश्चान्यदुपायान्तरमिदमत्र प्राप्तकालमिति मत्वा तया महादेव्या मदिरया सहावधार्य क्षीरोदनामानं कञ्चुकिनं 'वत्से महाश्वेते, त्वद्व्यतिरेकेणैव दग्धहृदयानामिदमपरमस्माकमुपस्थितमिदानीं तु कादम्बरीमनुनेतुं त्वं शरणम्' इति संदिश्य मत्समीपमद्यैव प्रत्यूषसि प्रेषितवान् । ततो मया गुरुवचनगौरवेण सखीप्रेम्णा च क्षीरोदेन सार्धं सा तरलिका 'सखि कादम्बरि किं दुःखितमपि जनमतितरां दुःखयसि जीवन्तीमिच्छसि

चेन्मां तत्कुरु गुरुवचनमवितथम्' इति संदिश्य विसर्जिता। नातिचिरं गतायां च तस्यामनन्तरमेवेमां भूमिमनुप्राप्तो महाभागः" । इत्यभिधाय तूष्णीमभवत् ।

अत्रान्तरे लाञ्छनच्छलेन विडम्बयन्निव शोकानलदग्धमध्यं महाश्वेताहृदयम्, उद्वहन्निव कुमारवधमहापातकम्, दर्शयन्निव चिरकाललग्नं दक्षशापानलदाहचिह्नम्, अविरलभस्माङ्गरागधवलः कृष्णमृगाजिनप्रावृतार्धो वामस्तन इवाम्बिकाया धूर्जटिजटामण्डलचूडामणिर्भगवानुदगात्तारकाराजः । क्रमेण चोद्गते गगनमहापयोधिपुलिने सप्तलोकनिद्रामङ्गलकलशे कुमुदबान्धवे विघटितकुमुदवने धवलितदशदिशि शङ्खश्वेते श्वेतिमानमातन्वति मानिनीमानशत्रौ[1] शशाङ्कमण्डले, शशिकरकलापकलितासु व्रजन्तीषु कृशिमानमौडवीषु प्रभासु, प्रस्रवत्सु च कैलासशशिमणिशिलानां सर्वतः स्रोतःस्राविषु प्रस्रवणेषु, मृणालकन्दलिनि चावस्कन्दपतितचन्द्रकर इव विलुप्तकमलवनशोभे भात्यच्छोदसरःपयसि, समुपोढमोहनिद्रे च द्राघीयोवीचिविचलितवपुषि विरुवति विरहिणि चक्रवाकचक्रवाले, निर्वृत्ते[2] च चन्द्रोदये, विद्रुते हर्षनयनजलकणनीहारिणि वियद्विहारिणि मनोहारिणि विद्याधराभिसारिकाजने, चन्द्रापीडः सुप्तामालोक्य महाश्वेतां पल्लवशयने शनैः शनैः समुपाविशत् । 'अस्यां वेलायां किं नु खलु मामन्तरेण चिन्तयति वैशम्पायनः किं वा वराकी पत्रलेखा किं वा राजपुत्रलोकः' इति चिन्तयन्नेव निद्रां ययौ ।

अथ क्षीणायां क्षपायामुषसि संध्यामुपास्य शिलातलोपविष्टायां पवित्राण्यघमर्षणानि जपन्त्यां महाश्वेतायां निर्वर्तितप्राभातिकविधौ चन्द्रापीडे तरलिका षोडशवर्षवयसा, सावष्टम्भाकृतिना, मदखेदालसगजराजगमनगुरूणि पदानि निक्षिपता, पर्युषितचन्दनाङ्गरागधूसरोरुदण्डद्वयेन, कुङ्कुमरागपिञ्जरारुणेन, चामीकरशृङ्ख-

१ 'दस्यौ' इति **न.** २ 'निवृत्ते' इति **न.**

लाकलापनिबिडनियमितं कक्षाबन्धातिरिक्तप्रेङ्खत्पल्लवमधरवास एव केवलं वसानेन, निरुदरतया विभक्तमध्येन, विपुलवक्षसा, दीर्घानुवृत्तपीनबाहुना, वामप्रकोष्ठदोलायमानमाणिक्यवलयेन, कर्णाभरणमणेर्विप्रकीर्यमाणमधोमुखकिरणेन्द्रायुधजालैर्वर्णांशुकोत्तरीयमिवैकस्कन्धक्षिप्तमुद्वहता, चूतपल्लवकोमलमनवरतताम्बूलबद्धरागान्धकारमधरं दधता, कर्णान्तायतस्य स्वभावधवलस्य धवलिम्ना लोचनयुगलस्य धवलयतेव दिगन्तराणि कुमुदवनानीव वर्षता पुण्डरीकमयमिव दिवसं कुर्वता, कनकपट्टपृथुललाटेन, अलिकुलनीलसरलशिरसिजेन, अग्राम्याकृतिना, राजकुलसंपर्कचतुरेण गन्धर्वदारकेण केयूरकनाम्नानुगम्यमाना प्रत्यूषस्येव प्रादुरासीत् । आगत्य च कोयमित्युपजातकुतूहला चन्द्रापीडं सुचिरमालोक्य महाश्वेतायाः समीपमुपसृत्य कृतप्रणामा सविनयमुपाविशत् । अनन्तरं चातिदूरानतेनोत्तमाङ्गेन प्रणम्य केयूरकोपि महाश्वेतादृष्टिनिसृष्टं नातिसमीपवर्ति शिलातलं भेजे । समुपविष्टश्च तत्र तमदृष्टपूर्वमधःकृतकुसुमायुधमुपहसितसुरासुरगन्धर्वविद्याधररूपं रूपातिशयं चन्द्रापीडस्य दृष्ट्वा विस्मयमापेदे ।

परिसमाप्तजपा तु महाश्वेता पप्रच्छ तरलिकाम् । 'किं त्वया दृष्टा प्रियसखी कादम्बरी कुशलिनी । करिष्यति वा तदस्मद्वचनम्' इति । अथ सा तरलिका विनयावनतमौलिरीषदवलम्बितकर्णपाशमतिमधुरया गिरा व्यजिज्ञपत् । 'भर्तृदारिके दृष्टा खलु मया भर्तृदारिका कादम्बरी सर्वतः कुशलिनी विज्ञापिता च निखिलं भर्तृदुहितुः संदेशम् । आकर्ण्य च यत्तया संततमुक्तस्थूलाश्रुबिन्दुवर्षं रुदित्वा प्रतिसंदिष्टं तदेष तथैव विसर्जितः तस्या एव वीणावाहकः केयूरकः कथयिष्यति' । इत्युक्त्वा विरराम । विरतवचसि तस्यां केयूरकोब्रवीत् । "भर्तृदारिके महाश्वेते, देवी

१ 'जालं वर्णांशु' इति **क**. २ 'दालम्बित' इति **प–क**. ३ 'वादकः' इति **न**.

कादम्बरी दृढदत्तकण्ठग्रहा त्वां विज्ञापयति । 'यदियमागत्य मामवदत्तरलिका तत्कथय किमयं गुरुजनवचनानुरोधः, किमिदं मच्चित्तपरीक्षणम्, किं गृहनिवासापराधनिपुणोपालम्भः, किं प्रेमविच्छेदाभिलाषः, किं भक्तजनपरित्यागोपायः, किं वा प्रकोपः । जानास्येव मे सहजप्रेमनिस्यन्दनिर्भरं हृदयम् । एवमतिनिष्ठुरं संदिशन्ती कथमसि न लज्जिता । तथा मधुरभाषिणी केनासि शिक्षिता वक्तुमप्रियम् । स्वस्थोपि तावत्क इव सहृदयः कनीयस्यवसानविरसे कर्मणीदृशे मतिमुपसर्पयेत् । किमुतातिदुःखाभिहतहृदयोस्मद्विधो जनः । सुहृद्दुःखखेदिते हि मनसि कैव सुखाशा कैव निर्वृतिः कीदृशाः संभोगाः कानि वा हसितानि । येनेदृशीं दशामुपनीता प्रियसखी कथमतिदारुणं तमहं विषमिवाप्रियकारिणं कामं सकामं कुर्याम् । दिवसकरास्तमयविधुरासु नलिनीषु सहवासपरिचयाच्चक्रवाकयुवतिरपि पतिसमागमसुखानि परित्यजति । किमुत नार्यः । अपि च यत्र भर्तृविरहविधुरा परिहृतपरपुरुषदर्शना दिवानिशं निवसति प्रियसखी कथमिव तन्मम हृदयमपरः प्रविशेज्जनः । यत्र च भर्तृविरहविधुरा तीव्रव्रतकर्षिताङ्गी प्रियसखी महत्कृच्छ्रमनुभवति तत्राहमवगणय्यैतत्कथमात्मसुखार्थिनी पाणिं ग्राहयिष्यामि । कथं वा मम सुखं भविष्यति । त्वत्प्रेम्णा चास्मिन्वस्तुनि मया कुमारिकाजनविरुद्धं स्वातन्त्र्यमालम्ब्याङ्गीकृतमयशः, समवधीरितो विनयः, गुरुवचनमतिक्रामितम्, न गणितो लोकापवादः, वनिताजनस्य सहजमाभरणमुत्सृष्टा लज्जा । सा कथय कथमिव पुनरत्र प्रवर्तते । तदयमञ्जलिरुपरचितः प्रणामोयमिदं च पादग्रहणम् । अनुगृहाण माम् । वनमितो गतासि मे जीवितेन सह । इति मा कृथाः स्वप्नेपि पुनरिममर्थं मनसि' । इत्यभिधाय तूष्णीमभूत्'' ।

महाश्वेता तु तच्छ्रुत्वा सुचिरं विचार्य 'गच्छ स्वयमेवाहमागत्य यथार्हमाचरिष्यामि' इत्युक्त्वा केयूरकं प्राहिणोत् । गते च

केयूरके चन्द्रापीडमुवाच । 'राजपुत्र रमणीयो हेमकूटः । चित्रा च चित्ररथराजधानी । बहुकुतूहलः किंपुरुषविषयः । पेशलो गन्धर्वलोकः । सरलहृदया महानुभावा च कादम्बरी । यदि नातिखेदकरमिव गमनं कलयसि, नावसीदति वा गुरु प्रयोजनम्, अदृष्टचरविषयकुतूहलि वा चेतः, मद्वचनमनुरुध्यते वा भवान्, अतिसुखदायि वाश्चर्यदर्शनम्, अर्हसि[1] वा प्रणयम्, इममप्रत्याख्यानयोग्यं वा जनं मन्यसे, समारूढो वा परिचयलेशः, अनुग्राह्यो वायं जनः, ततो नार्हसि निष्फलां कर्तुमभ्यर्थनामिमाम्। इतो मयैव सह गत्वा हेमकूटमतिरमणीयतानिधानं तत्र दृष्ट्वा च मन्निर्विशेषां कादम्बरीमपनीय तस्याः कुमतिमनोमोहविलसितमेकमहो विश्रम्य श्वोभूते प्रत्यागमिष्यसि । मम हि निष्कारणबान्धवं भवन्तमालोक्यैव दुःखान्धकारभाराक्रान्तेन महतः कालादुच्छ्वसितमिव चेतसा श्रावयित्वा स्ववृत्तान्तमिमं सह्यतामिव गतः शोकः। दुःखितमपि जनं रमयन्ति सज्जनसमागमाः । परसुखोपपादनपराधीनश्च भवादृशां गुणोदयः' । इत्युक्तवतीं च चन्द्रापीडोब्रवीत् । 'भगवति दर्शनात्प्रभृति परवानयं जनः कर्तव्येषु यथेष्टमशङ्कितया नियुज्यताम्' । इत्यभिधाय तया सहैवोदचलत् ।

क्रमेण च गत्वा हेमकूटमासाद्य गन्धर्वराजकुलं समतीत्य काञ्चनतोरणानि सप्तकक्षान्तराणि कन्यान्तःपुरद्वारमवाप । महाश्वेतादर्शनप्रधावितेन दूरादेव कृतप्रणामेन कनकवेत्रलताहस्तेन प्रतीहारजनेनोपदिश्यमानमार्गः, प्रविश्य, असंख्येयनारीशतसहस्रसंबाधम्, स्त्रीमयमपरमिव जीवलोकम्, इयत्तां ग्रहीतुमेकत्र त्रैलोक्यस्त्रैणमिव संहृतम्, अपुरुषमिव सर्गान्तरम्, अङ्गनाद्वीपमिवापूर्वमुत्पन्नम्, पञ्चममिव नारीयुगावतारम्, अपरमिव पुरुषद्वेषिप्रजापतिनिर्माणम्, अनेककल्पकल्पनार्थमुत्पाद्य स्थापितमिवाङ्गनाकोषम्, अतिविस्तारिणा युवतिजनलावण्यप्रभापूरेण प्लावितदिगन्तरेण सि-

१ 'अर्हामि' इति क.

श्चतेवामृतरसविसरेण दिवसमार्द्रीकुर्वतेव भुवनान्तरालं बहलप्रभावर्षिणा मरकतमणिमयेन सर्वतः परिगततया तेजोमयमिव चन्द्रमण्डलसहस्रैरिव निर्मितसंस्थानम्, ज्योत्स्नयेव घटितसंनिवेशम्, आभरणप्रभाभिरिव निष्पादितदिगन्तरम्, विभ्रमैरिव कृतसर्वोपकरणम्, यौवनविलासैरिवोत्पादितावयवम्, रतिविलसितैरिव विरचितसंचयम्, मन्मथचरितैरिव कल्पितावकाशम्, अनुरागेणेवानुलिप्तसकलजनप्रदेशं[1] शृङ्गारमयमिव सौन्दर्यमयमिव सुरताधिदैवतमयमिव कुसुमशरमयमिव कुतूहलमयमिवाश्चर्यमयमिव सौकुमार्यमयमिव कुमारः कुमारीपुराभ्यन्तरं ददर्श ।

अतिबहलतया च तस्य कन्यकाजनस्य समन्तादाननद्युतिभिरिन्दुबिम्बवृष्टिमिव पतन्तीम्, अपाङ्गविक्षेपैश्चलितकुवलयवनमयीमिव क्रियमाणामवनीम्, अनिभृत[2]भ्रूलताविभ्रमैः कामकार्मुकबलानीव प्रचलितानि, शिरसिजकलापान्धकारैर्बहुलपक्षप्रदोषसार्थानिव संबध्नतः, स्मितप्रभाभिरुत्फुल्लकुसुमधवलानिव वसन्तदिवसान्संचरतः, श्वसितानिलपरिमलैर्मलयमारुतानिव परिभ्रमतः, कपोलमण्डलालोकैर्माणिक्यदर्पणसहस्राणीव स्फुरितानि, करतलरागेण रक्तकमलवनवर्षिणमिव जीवलोकम्, कररुहकिरणस्फुरणेन कुसुमायुधशरसहस्रैरिव संछादितमष्टदिगन्तरम्, आभरणकिरणेन्द्रायुधजालकैरुड्डीयमानानीव भवनमयूरवृन्दानि, यौवनविकारैरुत्पाद्यमानानीव मन्मथसहस्राण्यद्राक्षीत् । उचितव्यापारव्यपदेशेन कुमारिकाणां सखीहस्तावलम्बेषु पाणिग्रहणानि, वेणुवाद्येषु चुम्बनव्यतिकरान्, वीणासु कररुहव्यापारान्, कन्दुकक्रीडासु करतलप्रहारान्, भवनलतासेककलशकण्ठेषु भुजलतापरिष्वङ्गान्, लीलादोलासु नितम्बस्थलप्रेङ्खितानि, ताम्बूलवीटिकावखण्डनेषु दशनोपचारान्, बकुलविटपेषु मधुगण्डूषप्रचारान्, अशोकतरुताडनेषु चरणाभि-

१ 'प्रवेशम्' इति **न.** २ 'अतिनिभृत' इति **न.**

घातान्, उपहारकुसुमस्खलनेषु सीत्कारान्, अतिरिक्तं सुरतमिवाभ्यस्यन्तीनामपश्यत् ।

यत्र च कन्यकाजनस्य कपोलतलालोक एव मुखप्रक्षालनम्, लोचनान्येव कर्णोत्पलानि, हसितच्छवय एवाङ्गरागाः, निःश्वासा एवाधिवासगन्धयुक्तयः, अधरद्युतिरेव कुङ्कुमानुलेपनम्, आलापा एव तन्त्रीनिनादाः, भुजलता एव चम्पकमालाः, करतलान्येव लीलाकमलानि, स्तना एव दर्पणाः, निजदेहप्रभैवांशुकावगुण्ठनम्, जघनस्थलान्येव विलासमणिशिलातलानि, कोमलाङ्गुलिराग एव चरणालक्तकरसः, नखमणिमरीचय एव कुट्टिमोपहारकुसुमप्रकराः । यत्र चालक्तकरसोपि चरणातिभारः, बकुलमालिकामेखलाकलनमपि गमनविघ्नकरम्, अङ्गरागगौरवमप्यधिकश्वासनिमित्तम्, अंशुकभारोपि ग्लानिकारणम्, मङ्गलप्रतिसरवलयविधृतिरपि करतलविधुतिहेतुः, अवतंसकुसुमधारणमपि श्रमः, कर्णपूरकमलतरलमधुकरपक्षपवनोप्यायासकरः । तथा च यत्र सखीदर्शनेष्वकृतहस्तावलम्बनमुत्थानमतिसाहसम्, प्रसाधनेषु हारभारसहिष्णुता स्तनकार्कश्यप्रभावः, कुसुमावचयेषु द्वितीयकुसुमग्रहणमप्ययुवतिजनोचितम्, कन्यकाविज्ञानेषु माल्यग्रथनमसुकुमारजनव्यापारः, देवताप्रणामेषु मध्यभागभङ्गो नातिविस्मयकरः ।

तस्य चैवंविधस्य किंचिदभ्यन्तरमतिक्रम्येतश्चेतश्च परिभ्रमतः कादम्बरीप्रत्यासन्नस्य परिजनस्य शुश्राव तांस्तानतिमनोहरानालापान् । तथा हि । 'लवलिके, कल्पय केतकीधूलिभिर्लवलीलतालवालमण्डलानि । सागरिके, गन्धोदककनकदीर्घिकासु विकिर रत्नवालुकाम् । मृणालिके, कृत्रिमकमलिनीषु कुङ्कुमरेणुमुष्टिभिश्छुरय यन्त्रचक्रवाकमिथुनानि । मकरिके, कर्पूरपल्लवरसेनाधिवासय गन्धपात्राणि । रजनिके, तमालवीथिकान्धकारेषु निधेहि मणिप्रदीपान् । कुमुदिके, स्थगय शकुनिकुलरक्षणाय मुक्ताजालैर्दाडिमीफलानि । निपुणिके, लिख मणिशालभञ्जिकास्तनेषु कुङ्कुमर-

सपत्रभङ्गान् । उत्पलिके, परामृश कनकसंमार्जनीभिः कदलीगृहमरकतवेदिकाम् । केसरिके, सिञ्च मदिरारसेन बकुलकुसुममालागृहाणि । मालतिके, पाटलय सिन्दूररेणुना कामदेवगृहदन्तवलभिकाम् । नलिनिके, पायय कमलमधुरसं भवनकलहंसान् । कदलिके, नय धारागृहं गृहमयूरान् । कमलिनिके, प्रयच्छ चक्रवाकशावकेभ्यो मृणालक्षीररसम् । चूतलतिके, देहि पञ्जरपुंस्कोकिलेभ्यश्चूतकलिकाङ्कुराहारम् । पल्लविके, भोजय मरिचाग्रपल्लवदलानि भवनहारीतान् । लवङ्गिके, विक्षिप चकोरपञ्जरेषु पिप्पलीतण्डुलशकलानि । मधुकरिके, विरचय कुसुमाभरणकानि । मयूरिके, संगीतशालायां विसर्जय किंनरमिथुनानि । कदलिके, समारोहय क्रीडापर्वतशिखरं जीवंजीवमिथुनानि । हरिणिके, देहि पञ्जरशुकसारिकाणामुपदेशम्' ।

इत्येतान्यन्यानि च परिहासजल्पितान्यश्रौषीत् । तथा हि । 'चामरिके, मिथ्या मुग्धतां प्रकटयन्ती कमभिसंधातुमिच्छसि । अयि यौवनविलासैरुन्मत्तीकृते, विज्ञातासि या त्वं स्तनकलशभारावनम्यमानमूर्तिर्मणिस्तम्भमयूरानवलम्बसे । परिहासकाङ्क्षिणि, रत्नभित्तिपतितमात्मप्रतिबिम्बमालपसि । पवनहृतोत्तरीयांशुके, हारप्रभामायासितकरतला संकलयसि । मणिकुट्टिमेषूपहारकमलस्खलनभीते, निजमुखप्रतिबिम्बकानि परिहरसि । जालवातायनपतितपद्मरागालोकं प्रति बालातपशङ्कया करतलमातपत्रीकरोषि । खेदस्रस्तहस्तगलितचामरे, नखमणिमयूखकलापमाधुनोषि' । इत्येतान्यन्यानि च शृण्वन्नेव कादम्बरीभवनसमीपमुपययौ ।

पुलिनायमानमुपवनलतागलितकुसुमरेणुपटलैः, दुर्दिनायमानमनिभृतपरभृतनखक्षताङ्गनसहकारफलरसवर्षैः, नीहारायमाणमनिलविप्रकीर्णैर्बकुलसेकसीधुधाराधूलिभिः, काञ्चनद्वीपायमानं चम्पकदलोपहारैः, नीलाशोकवनायमानं कुसुमप्रकरपतितमधुकरवृन्दान्धकारैः, तथा च संचरतः स्त्रीजनस्य रागसागरायमाणं च-

रणालक्तकरसविसरैः, अमृतोत्पत्तिदिवसायमानमङ्गरागामोदैः, चन्द्रलोकायमानं दन्तपत्रमण्डलैः, प्रियङ्गुवनायमानं रोचनातिलकभक्तिभिः,[1] नीलायमानं कृष्णागुरुपत्रभङ्गैः, लोहितायमानं कर्णपूराशोकपल्लवैः, धवलायमानं चन्दनरसविलेपनैः, हरितायमानं शिरीषकुसुमाभरणैः, अथ सेवार्थमागतेनोभयत ऊर्ध्वस्थितेन स्त्रीजनेन प्राकारेणेव लावण्यमयेन कृतदीर्घरथ्यामुखाकारं मार्गमद्राक्षीत्। तेन चान्तर्निपतितमाभरणकिरणालोकं संपिण्डितं नदीवेणिकाजलप्रवाहमिव वहन्तमपश्यत्। तन्मध्ये च प्रतिस्रोत इव गत्वा प्रतिहारीमण्डलाधिष्ठितपुरोभागं श्रीमण्डपं ददर्श।

तत्र च मध्यभागे पर्यन्तरचितमण्डलेनाधे[2] उपविष्टेन चानेकसहस्रसंख्येन परिस्फुरदाभरणसमूहेन कल्पलतानिवहेनेव कन्यकाजनेन परिवृताम्, नीलांशुकप्रच्छदपटप्रावृतस्य नातिमहतः पर्यङ्कस्योपाश्रये धवलोपधानन्यस्तद्विगुणभुजलतावष्टम्भेनावस्थितां महावराहदंष्ट्रावलम्बिनीमिव महीम्, विस्तारिणि देहप्रभाजालजले भुजलताविक्षेपपरिश्रमैः प्रतरन्तीभिरिव चामरग्राहिणीभिरुपवीज्यमानाम्, निपतितप्रतिबिम्बतयाधस्तान्मणिकुट्टिमेषु नागैरिवापह्रियमाणाम्, उपान्ते च रत्नभित्तिषु दिक्पालैरिव नीयमानाम्, उपरि मणिमण्डपेष्वमरैरिवोत्क्षिप्यमाणाम्, हृदयमिव प्रवेशितां महामणिस्तम्भैः, आपीतामिव भवनदर्पणैः, अधोमुखेन श्रीमण्डपमध्योत्कीर्णेन विद्याधरलोकेन गगनतलमिवारोप्यमाणाम्, चित्रकर्मच्छलेनावलोकनकुतूहलसंपुञ्जितेन त्रिभुवनेनेव परिवृताम्, भूषणरवप्रनृत्तशिखिशतविततचित्रचन्द्रकेण भवनेनापि कौतुकोत्पादितलोचनसहस्रेणेव दृश्यमानाम्, आत्मपरिजनेनापि दर्शनलोभादुपार्जितदिव्यचक्षुषेवानिमिषनयनेन निर्वर्ण्यमानाम्, लक्षणैरपि रागाविष्टैरिवाधिष्ठितसर्वाङ्गाम्, अकृतपुण्यमिव मुञ्चन्तीं

१ 'रोचनातिलकभक्तिभिः, नीलायमानम्' इति नास्ति **न**-पुस्तके.
२ 'मण्डलोपविष्टेन' इति **प-क.**

बालभावम्, अदत्तामपि मन्मथावेशपरवशेनेव गृह्यमाणां यौवनेन, अविचलितचरणरागदीधितिभिरिव निर्गताभिरलक्तकरसपाटलितलावण्यजलवेणिकाभिरिव गलिताभिर्निवसित[1]रक्तांशुकदशाशिखाभिरिवावलम्बिताभिः पादाभरणरत्नांशुलेखासंदेहदायिनीभिरतिकोमलतया नखविवरेण वमन्तीभिरिव रुधिरधारावर्षमङ्गुलिभिरुपेताभ्यां क्षितितलतारागणमिव नखमणिमण्डलमुद्वहद्भ्यां विद्रुमरसनदीमिव चरणाभ्यां प्रवर्तयन्तीम्, नूपुरमणिकिरणचक्रवालेन गुरुनितम्बभरखिन्नोरुयुगसहायतामिव कर्तुमुद्गच्छता स्पृश्यमानजघनभागाम्, प्रजापतिकरदृढनिष्पीडितमध्यभागगलितं जघनशिलातलप्रतिघाताल्लावण्यजलस्रोत इव द्विधागतमूरुद्वयं दधानाम्, सर्वतः प्रसारितदीर्घमयूखमण्डलेनेर्ष्यया परपुरुषदर्शनमिव निरुन्धता कुतूहलेन विस्तारमिव तन्वता स्पर्शसुखेन रोमाञ्चमिव मुञ्चता काञ्चीदाम्ना नितम्बबिम्बस्य विरचितपरिवेषाम्, निपतितसकललोकहृदयभरेणेवातिगुरुनितम्बाम्, उन्नतकुचान्तरितमुखदर्शनदुःखेनेव क्षीयमाणमध्यभागाम्, प्रजापतेः स्पृशतः सौकुमार्यादङ्गुलिमुद्रामिव निर्मग्नां[2] नाभिमण्डलीमावर्तिनीमुद्वहन्तीम्, त्रिभुवनविजयप्रशस्तिवर्णावलीमिव लिखितां मन्मथेन रोमराजिमञ्जरीं बिभ्राणाम्, अन्तःप्रविष्टकर्णपल्लवप्रतिबिम्बेनातिभरखिद्यमानहृदयकरतलप्रेर्यमाणेनेव निष्पतता मकरकेतुपादपीठेन स्तनभरेण भूषिताम्, अधोमुखकर्णाभरणमयूखाभ्यामिव प्रसृताभ्याममललावण्यजलमृणालकाण्डाभ्यां बाहुभ्यां नखकिरणविसरवर्षिणा च माणिक्यवलयगौरवश्रमवशात्स्वेदजलधाराजालकमिव मुञ्चता करयुगलेन समुद्भासिताम्, स्तनभारावनम्यमानमाननमिवोन्नमयता हारेणोच्चैः करैर्गृहीतचिबुकदेशाम्, अभिनवयौवनपवनक्षोभितस्य रागसागरस्य तरंगाभ्यामिवोद्गताभ्यां विद्रुमलतालोहिताभ्यामधराभ्यां रक्तावदातस्वच्छकान्तिना च मदिरारसपूर्णमाणि-

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१ 'निर्वसित' इति **न-प.** २ 'निम्नगां' इति **न.**

क्यशुक्तिसंपुटच्छविना कपोलयुगलेन रतिपरिवादिनीरत्नकोणचारुणा नासावंशेन च विराजमानाम्, गतिप्रसरनिरोधिश्रवणकोपादिव किंचिदारक्तापाङ्गेन निजमुखलक्ष्मीनिवासदुग्धोदधिना लोचनयुगलेन लोचनमयमिव जीवलोकं कर्तुमुद्यताम्, उन्मदयौवनकुञ्जरमदराजिभ्यां भ्रूलताभ्यां मनःशिलापङ्कलिखितेन च रागावि[1]ष्टमन्मथहृदयेनेव वदनलग्नेन तिलकबिन्दुना विद्योतितललाटपट्टाम्, उत्कृष्टहेमतालीपट्टाभरणमयमामुक्तकर्णोत्पलच्युतमधुधारासंदेहकारिणं कर्णपाशं दोलायमानपत्रमरकतमाणिक्यकुण्डलं दधतीम्, पाटलीकृतललाटेन सीमन्तचुम्बिनश्चूडामणेः क्षरतांशुजालेन मदिरारसेनेव प्रक्षाल्यमानदीर्घकेशकलापाम्, देहार्धप्रविष्टहरगर्वितगौरीविजिगीषयेव सर्वाङ्गानुप्रविष्टमन्मथदर्शितसौभाग्यविशेषाम्, उरःसमारोपितैकलक्ष्मीमुदितनारायणावलेपहरणाय प्रतिबिम्बकैर्निजरूपतो लक्ष्मीशतानीव सृजन्तीम्, उत्तमाङ्गनिहितैकचन्द्रविस्मितहराभिमाननाशाय विलासस्मितैश्चन्द्रसहस्राणीव दिक्षु क्षिपन्तीम्, निर्दयदग्धैकमन्मथप्रमथनाथरोषेणेव प्रतिहृदयं मन्मथायुतान्युत्पादयन्तीम्, रजनिजागरखिन्नस्य परिचितचक्रवाकमिथुनस्य स्वप्तुं क्रीडानदिकासु कमलधूलिवालुकाभिर्बालपुलिनानि कारयन्तीम्, परिजननूपुररवप्रस्थितं दु[2]र्लभं च हंसमिथुनं मृणालनिगडकेन बद्धानयेति हंसपालीमादिशन्तीम्, आभरणमरकतमयूखाँल्लिहते भवनहरिणशावकाय सखीश्रवणादपनीय यवाङ्कुरप्रसवं प्रयच्छन्तीम्, आत्मसंवर्धितलताप्रथमकुसुमनिर्गमनिवेदनागतामुद्यानपालीमशेषाभरणदानेन संमानयन्तीम्, उपनीतविविधवनकुसुमफलपूर्णपत्रपुटामविज्ञायमानालापतया हासहेतुं पुनः पुनः क्रीडापर्वतपत्रशबरीमाला[3]पयन्तीम्, करतलविनिहतैर्मुहुर्मुहुरुत्पतद्भिश्च मुखपरिमलान्धैर्नीलक[4]न्दुकैरिव मधुकरैः क्रीड-

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१ 'रागाविष्टेन' इति न. २ 'वल्लभम्' इति क. ३ 'आलपन्तीम्' इति न. ४ 'कञ्चुकैः' इति न.

न्तीम्, पञ्जरहारीतकरुतश्रवणकृतदुष्टस्मितां चामरग्राहिणीं विहस्य लीलाकमलेन शिरसि विघट्टयन्तीम्, मुक्ताफलखचितचन्द्रलेखिकासंक्रान्तप्रतिमां स्वेदजलबिन्दुजालचितनखपदाभिप्रायेण ताम्बूलकरङ्कवाहिनीं पयोधरे पटवासमुष्टिना ताडयन्तीम्, रत्नकुण्डलप्रतिबिम्बसान्द्रदत्तनवनखपदमण्डलाशङ्कया चामरग्राहिणीं विहस्य कपोले प्रसादव्याजेन दत्तेनात्मकर्णपूरपल्लवेनाच्छादयन्तीम्, पृथिवीमिव समुत्सारितमहाकुलभूभृद्वर[1]व्यतिकरां शेषभोगेषु निषण्णाम्, मधुमासलक्ष्मीमिव षट्पदपटलापह्रियमाणकुसुमरजोधूसरपादपरागाम्, शरदमिवोत्पादितमानसजन्मपक्षिरवापनीतनीलकण्ठमदाम्, गौरीमिव श्वेतांशुकरचितोत्तमाङ्गाभरणाम्, उदधिवेलावनलेखामिव मधुकरकुलनीलतमालकाननाम्, इन्दुमूर्तिमिवोद्दाममन्मथविलासगृहीतगुरुकलत्राम्, वनराजिमिव पाण्डुश्यामलवलीलतालंकृतमध्याम्, दिनमुखलक्ष्मीमिव भास्वन्मुक्तांशुभिन्नपद्मरागप्रसाधनाम्, आकाशकमलिनीमिव स्वच्छाम्बरदृश्यमानमृणालकोमलोरुमूलाम्, मयूरावलीमिव नितम्बचुम्बिशिखण्डभारविस्फुरच्चन्द्रकान्ताम्, कल्पतरुलतामिव कामफलप्रदाम्, पुरः समीपे संमुखोपविष्टं 'कोसौ, कस्य वापत्यं, किमभिधानो वा, कीदृशमस्य रूपं, कियद्वा वयः, किमभिधत्ते, भवता किमभिहितः, कियच्चिरं दृष्टस्त्वया, कथं चास्य महाश्वेतया सह परिचय उपजातः, किमयमत्रागमिष्यति' इति मुहुर्मुहुश्चन्द्रापीडसंबद्धालापं तद्रूपवर्णनामुखरं केयूरकं पृच्छन्तीं कादम्बरीं ददर्श।

तस्य तु दृष्टकादम्बरीवदनचन्द्रलेखालक्ष्मीकस्य सागरस्येवामृतमुल्ललास हृदयम्। आसीच्चास्य मनसि। 'शेषेन्द्रियाण्यपि मे वेधसा किमिति लोचनमयान्येव न कृतानि। किं वानेन कृतमवदातं कर्म चक्षुषा यदनिवारितमेनां पश्यति। अहो चित्रमेतदुत्पादितं वेधसा सर्वरमणीयानामेकं धाम। कुत एते रूपातिश-

१ 'भूभृद्व्यतिकराम्' इति न.

यपरमाणवः समासादिताः । तन्नूनमेनामुत्पादयतो विधेः करतलपरामर्शक्लेशेन ये विगलिता लोचनयुगलादश्रुबिन्दवस्तेभ्य एतानि जगति कुमुदकमलकुवलयसौगन्धिकवनान्युत्पन्नानि' । इत्येवं चिन्तयत एवास्य तस्या नयनयुगले निपपात चक्षुः । तदा तस्या अपि 'नूनमयं स केयूरकेणावेदितः' इति चिन्तयन्त्या रूपातिशयविलोकनविस्मयस्मेरं निश्चलनिबद्धलक्षं चक्षुस्तस्मिन्सुचिरं पपात । लोचनप्रभाधवलितस्तु कादम्बरीदर्शनविह्वलोऽचल इव तत्क्षणमराजत चन्द्रापीडः । दृष्ट्वा च प्रथमं रोमोद्गमस्ततो भूषणरवस्तदनु कादम्बरी समुत्तस्थौ । अथ तस्याः कुसुमायुध एव स्वेदमजनयत्, ससंभ्रमोत्थानश्रमो [१]व्यपदेशोऽभवत् । ऊरुकम्प एव गतिं रुरोध, नूपुररवाकृष्टहंसमण्डलमपयशो लेभे । निश्वासप्रवृत्तिरेवांशुकं चलं चकार, चामरानिलो निमित्ततां ययौ । अन्तःप्रविष्टचन्द्रापीडस्पर्शलोभेनैव निपपात हृदये हस्तः, स एव स्तनावरणव्याजो बभूव । आनन्द एवाश्रुजलमपातयत्, चलितकर्णावतंसकुसुमरजो व्याज आसीत् । लज्जैव वक्तुं न ददौ, मुखकमलपरिमलागतालिवृन्दं द्वारतामगात् । मदनशरप्रथमप्रहारवेदनैव सीत्कारमकरोत्, कुसुमप्रकरकेतकीकण्टकक्षतिः साधारणतामवाप । वेपथुरेव करतलमकम्पयत्, निवेदनोद्यतप्रतीहारीनिवारणं कपटमभूत् । तदा च कादम्बरीं विशतो मन्मथस्यापि मन्मथ इवाभूद्द्वितीयस्तया सह यो विवेश चन्द्रापीडहृदयम् । तथा हि । असावपि तस्या रत्नाभरणद्युतिमपि तिरोधानममंस्त । हृदयप्रवेशमपि परिग्रहमगणयत् । भूषणरवमपि संभाषणममन्यत । सर्वेन्द्रियाहरणमपि प्रसादमचिन्तयत् । देहप्रभासंपर्कमपि सुरतसमागमसुखमकल्पयत् ।

कादम्बरी तु कृच्छ्रादिव दत्तकतिपयपदा महाश्वेतां स्नेहनिर्भरं चिरदर्शनजातोत्कण्ठां सोत्कण्ठं कण्ठे जग्राह । महाश्वेतापि

१ 'व्यपदेशेन' इति प.

दृढतरदत्तकण्ठग्रहा तामवादीत्। "सखि कादम्बरि, भारते वर्षे राजानेकवरतुरगखुरमुखोल्लेखदत्तचतुःसमुद्रमुद्रो रक्षितप्रजापीडस्तारापीडो नाम। तस्यायं निजभुजशिलास्तम्भविश्रान्तविश्वविश्वंभरापीडश्चन्द्रापीडो नाम सूनुर्दिग्विजयप्रसङ्गेनानुगतो भूमिमिमाम्। एष च दर्शनात्प्रभृति प्रकृत्या मे निष्कारणबन्धुतां गतः। परित्यक्तसकलसङ्गनिष्ठुरामपि मे सविशेषैः स्वभावसरलैर्गुणैराकृष्य चित्तवृत्तिं वर्तते। दुर्लभो हि दाक्षिण्यपरवशो निर्निमित्तमित्रमकृत्रिमहृदयो विदग्धजनो यतो दृष्ट्वेममहमिव त्वमपि निर्माणकौशलं प्रजापतेः, निःसपत्नतां च रूपस्य, स्थानाभिनिवेशित्वं च लक्ष्म्याः, सद्भर्तृतासुखं च पृथिव्याः, सुरलोकातिरिक्ततां च मर्त्यलोकस्य, सफलतां च मानुषीलोचनानाम्, एकस्थानसमागमं च सर्वकलानाम्, ऐश्वर्यं च सौभाग्यस्य, अग्राम्यतां च मनुष्याणां ज्ञास्यसीति बलादानीतोयम्। कथिता चास्य मया बहुप्रकारं प्रियसखी। तदपूर्वदर्शनोयमिति विमुच्य लज्जामनुपजातपरिचय इत्युत्सृज्याविश्रम्भतामविज्ञातशील इत्यपहाय शङ्कां यथा मयि तथात्रापि वर्तितव्यम्। एष ते मित्रं च बान्धवश्च परिजनश्च"। इत्यावेदिते तया चन्द्रापीडः प्रणाममकरोत्। कृतप्रणामं च तं तदा कादम्बर्यास्तिर्यग्विलोकयन्त्याः सस्नेहमतिदीर्घलोचनापाङ्गभागं गच्छतस्तारकस्य[1] श्रमसलिललवविसर इवानन्दबाष्पजलबिन्दुनिकरो निपपात। त्वरितमभिप्रस्थितस्य हृदयस्य धूलिरिव सुधाधवला स्मितज्योत्स्ना विससार। संमान्यतामयं हृदयरुचिरो जनः प्रतिप्रणामेनेति शिरो वक्तुमिवैका भ्रूलता समुन्ननाम। अङ्गुलिविवरविनिःसृतमरकताङ्गुलीयकमयूखलेखो विभ्रमगृहीतताम्बूलवीटिक इव करो जृम्भारम्भमन्थरं मुखमुत्ससर्प। स्रवत्स्वेदजलधौतलावण्यनिर्मलेषु चास्याः संक्रान्तप्रतिबिम्बतया संचरन्मूर्तिर्मकरकेतुरिवावयवेष्वदृश्यत चन्द्रापीडः। तथाहि। सि-

१ 'गच्छतस्तारतारकस्य लोचनस्य' इति **न.**

ञ्झन्मणिनूपुरपुटेन मणिभुवमालिखताङ्गुष्ठेनाहूत इव चरणनखेषु निपपात । दर्शनातिरभसप्रधावितेन गत्वा हृदयेनानीत इव स्तनाभ्यन्तरे समदृश्यत । विकचकुवलयदामदीर्घया च दृष्ट्या निपीत इव कपोलतले समलक्ष्यत । सर्वासामेव च तदा तासां कन्यकानां तिर्यक्पश्यन्तीनां तं कुतूहलादपाङ्गचुम्बिन्यो निर्गन्तुकामा इव कर्णपूरमधुकरैः समं बभ्रमुस्तरलास्तारकाः ।

कादम्बरी तु सविभ्रमकृतप्रणामा महाश्वेतया सह पर्यङ्के निषसाद । ससंभ्रमं परिजनोपनीतायां च शयनशिरोभागनिवेशितायां धवलांशुकप्रच्छदपटायां हेमपादाङ्कितायां पीठिकायां चन्द्रापीडः समुपाविशत् । महाश्वेतानुरोधेन च विदितकादम्बरीचित्ताभिप्रायाः संवृतमुखन्यस्तहस्तदत्तशब्दनिवारणसंज्ञाः प्रतीहार्यो वेणुरवान्वीणाघोषान्गीतध्वनीन्मागधीजयशब्दांश्च सर्वतो निवारयांचक्रुः । त्वरितपरिजनोपनीतेन च सलिलेन कादम्बरी स्वयमुत्थाय महाश्वेतायाश्चरणौ प्रक्षाल्योत्तरीयांशुकेनापमृज्य पुनः पर्यङ्कमारुरोह । चन्द्रापीडस्यापि कादम्बर्याः सखी रूपानुरूपा जीवितनिर्विशेषा सर्वविश्रम्भभूमिर्मदलेखेति नाम्ना बलादनिच्छतोपि प्रक्षालितवती चरणौ । महाश्वेता तु कर्णाभरणप्रभावर्षिण्यंसदेशे सप्रेम पाणिना स्पृशन्ती मधुकरभरपर्यस्तं च कर्णावतंसमुत्क्षिपन्ती चामरपवनविधुतिपर्यस्तां चालकवल्लरीमनुष्वजमाना कादम्बरीमनामयं पप्रच्छ । सा तु सखीप्रेम्णा गृहनिवासेन कृतापराधेवानामयेनैव लज्जमाना कृच्छ्रादिव कुशलमाचचक्षे । समुपजातशोकापि च तस्मिन्काले महाश्वेतामुखनिरीक्षणतत्परापि मुहुर्मुहुरपाङ्गविक्षेपप्रचलिततरलतरतारसारोदरं चक्षुर्मण्डलितचापेन भगवता कुसुमधन्वना बलान्नीयमानं चन्द्रापीडपीडनायेव न शशाक निवारयितुम् । तेनैव क्षणेन तेनासन्नसखीकपोलसंक्रान्तेनेर्ष्यौ रोमाञ्चभिद्यमानकुचतटनश्यत्प्रतिबिम्बेन विरहव्यथां स्वे-

१ 'ईर्ष्यया' इति न. २ 'व्यथास्वेदा०' इति न.

दार्द्रवक्षःस्थलघटितशालभञ्जिकाप्रतिमेन सपत्नीरोषं निमिषता दौर्भाग्यशोकमानन्दजलतिरोहितेनान्धतादुःखमभजत सा। मुहूर्तापगमे च ताम्बूलदानोद्यतां महाश्वेता तामभाषत। 'सखि कादम्बरि संप्रतिपन्नमेव सर्वाभिरस्माभिरयमभिनवागतश्चन्द्रापीड आराधनीयः। तदस्मै तावद्दीयताम्'। इत्युक्ता च किंचिद्विवर्तितावनमितमुखी शनैरव्यक्तमिव 'प्रियसखि, लज्जेहमनुपजातपरिचया प्रागल्भ्येनानेन, गृहाण, त्वमेवास्मै प्रयच्छ' इत्युवाच सा ताम्। पुनःपुनरभिधीयमाना च तया कथमपि ग्राम्येव चिराद्दानाभिमुखं मनश्चक्रे। महाश्वेतामुखादनाकृष्टदृष्टिरेव वेपमानाङ्गयष्टिराकुलितलोचना स्थूलस्थूलं निश्वसती, निजशरप्रहारमूर्छिता मन्मथेन स्नपितेव स्वेदजलविसरैः, स्वेदजलविसरनिमज्जनभयेन च हस्तावलम्बनमिव याचमाना साध्वसपरवशा पतामीति लगितुमिव कृतप्रयत्ना प्रसारयामास ताम्बूलगर्भं हस्तपल्लवम्। चन्द्रापीडस्तु जयकुञ्जरकुम्भस्थलास्फालनसंक्रान्तसिन्दूरमिव स्वभावपाटलं धनुर्गुणाकर्षणकृतकिणश्यामलं कचग्रहाकृष्टिरुदितारिलक्ष्मीलोचनपरामर्शलग्नाञ्जनबिन्दुमिव विसर्पन्नखकिरणतयातिरभसेन प्रधाविताभिरिव विवर्धिताभिरिव प्रहसिताभिरिवाङ्गुलीभिरुपेतं स्पर्शलोभाच्च तत्कालकृतसंनिवेशाः सरागाः पञ्चापीन्द्रियवृत्तीरपरा इवाङ्गुलीरुद्वहन्तं प्रसारितवान्पाणिम्। तत्र च सा तत्कालसुलभविलासदर्शनकुतूहलिभिरिव कुतोप्यागत्य सर्वरसैरधिष्ठिता तेनानिबद्धलक्षशून्यप्रसारितेन चन्द्रापीडहस्तान्वेषणायेव पुरः प्रवर्तितनखांशुनिवहेन वेपथुचलितवलयावलीवाचालेन संभाषणमिव कुर्वता हस्तेन स्वेदसलिलपातपूर्वकं गृह्यतामयं मन्मथेन दत्तो दासजन इत्यात्मानमिव प्रतिग्राहयन्त्यद्य प्रभृति भवतो हस्ते वर्तत इति जीवितमिव स्थापयन्ती ताम्बूलमदात्। आकर्षन्ती च करकिसलयं भुजलतानुसारेण स्पर्शतृष्णागतमनङ्गशरभिन्नमध्यं हृद-

१ 'रोषात्' इति **न.**

यमिव पतितमपि रत्नवलयं नाज्ञासीत् । गृहीत्वा चापरं ताम्बूलं महाश्वेतायै प्रायच्छत् ।

अथ सहसैव त्वरितगतिस्त्रिवर्णरागमिन्द्रायुधमिव कुण्डलीकृतं कण्ठेन वहता विद्रुमाङ्कुरानुकारिचञ्चुपुटेन मरकतद्युतिपक्षतिना मन्थरगतेन शुकेनानुबध्यमाना कुमुदकेसरपिञ्जरतया चरणयुगलस्य चम्पककलिकाकारतया च मुखस्य कुवलयदलनीलतया च पक्षद्युतीनां कुसुममयीवागत्य सारिका सक्रोधमवादीत् । 'भर्तृदारिके कादम्बरि कस्मान्न निवारयस्येनमलीकसुभगाभिमानिनमतिदुर्विनीतं मामनुबध्नन्तं विहङ्गापसदम् । यदि मामनेन परिभूयमानामुपेक्षसे ततोहं नियतमात्मानमुत्सृजामि । सत्यं शपामि ते पादपङ्कजस्पर्शेन'। इत्येवमभिहिता च तया कादम्बरी स्मितमकरोत् । अविदितवृत्तान्ता तु महाश्वेता किमियं वदतीति मदलेखां पप्रच्छ । सा चाकथयत् । "एषा भर्तृदुहितुः सखी कादम्बर्याः कालिन्दीति नाम्ना सारिका । इयमस्य च परिहासनाम्नः शुकस्य भर्तृदारिकयैव पाणिग्रहणपूर्वकं जायापदं ग्राहिता । अद्य चायमनया प्रत्युषसि कादम्बर्यास्ताम्बूलकरङ्कवाहिनीमिमां तमालिकामेकाकिनीं किमपि पाठयन्दृष्टो यतस्ततः प्रभृति संजातेर्ष्या कोपपराङ्मुखी नैनमुपसर्पति नालपति न स्पृशति न विलोकयति सर्वाभिरस्माभिः प्रसाद्यमानापि न प्रसीदति" इति । एतदाकर्ण्य स्फुटस्फुरितकपोलोदरश्चन्द्रापीडो मन्दं मन्दं विहस्याब्रवीत् । 'अस्त्येषा कथा, श्रूयत एवैतद्राजकुले कर्णपरंपरया, परिजनोप्येवमामन्त्रयते, बहिरपि जनाः कथयन्त्येवम्, दिगन्तरेष्वप्ययमालापो वर्तत एव, अस्माभिरप्येतदाकर्णितमेव, यथा किल देव्याः कादम्बर्यास्ताम्बूलवाहिनीं तमालिकां कामयमानः परिहासनामा शुको मदनपरवशो गतान्यपि दिनानि न वेत्तीति । तदयमास्तां तावद्ग्रामाचारः परित्यक्तनिजकलत्रो निस्त्रपोनया सह । देव्यास्तु कादम्बर्याः कथमेतद्युक्तं यन्न निवारयतीमां चपलां दुष्टदासीम् ।

अथवा देव्यापि कथितैव निःस्नेहता प्रथममेव वराकीमिमां कालिन्दीमीदृशाय दुर्विनीताय विहंगाय प्रयच्छन्त्या । किमिदानीमियं करोतु । यदेतत्सापत्न्यकरणं नारीणां प्रधानं कोपकारणमग्रणीर्विरागहेतुः परं परिभवस्थानम् । इयमेव केवलमतिधीरा यदनयानेन दौर्भाग्यगरिम्णा जातवैराग्यया विषं वा नास्वादितमनलो वा नासादितोनशनं वा नाङ्गीकृतम् । न ह्येवंविधमपरमस्ति योषितां लघिम्नः कारणम् । यदि चेयमीदृशेप्यपराधेनुनीयमानानेन प्रत्यासत्तिमेष्यति तदा धिगिमामलमनया दूरतो वर्जनीयेयमभिभवनिरस्या । क एनां पुनरालापयिष्यति को वावलोकयिष्यति को वास्या नाम ग्रहीष्यति' । इत्येवमभिहितवति तस्मिन्सर्वास्ताः सह कादम्बर्या क्रीडालापभाविता जहसुरङ्गनाः । परिहासस्तु तस्य नर्मभाषितमाकर्ण्य जगाद । 'धूर्त राजपुत्र निपुणेयं न त्वयान्येन वा लोलापि प्रतारयितुं शक्यते । एषापि बुध्यत एवैतावतीर्वक्रोक्तीः । इयमपि जानात्येव परिहासजल्पितानि । अस्या अपि राजकुलसंपर्कचतुरा मतिः । विरम्यताम् । अभूमिरेषा भुजंगभङ्गिभाषितानाम् । इयमेव हि वेत्ति मञ्जुभाषिणी कालं च कारणं च प्रमाणं च विषयं च प्रस्तावं च कोपप्रसादयोः' इति ।

अत्रान्तरे चागत्य कञ्चुकी महाश्वेतामवोचत् । 'आयुष्मति देवश्चित्ररथो देवी च मदिरा त्वां द्रष्टुमाह्वयेते' । इत्येवमभिहिता च गन्तुकामा 'सखि चन्द्रापीडः कास्ताम्' इति कादम्बरीमपृच्छत् । असौ तु [1]ननु पर्याप्तमेवानेकस्त्रीहृदयसहस्रावस्थानमनेनेति मनसा विहस्य प्रकाशमवदत् । 'सखि महाश्वेते किं त्वमेवमभिदधासि । दर्शनादारभ्य शरीरस्याप्ययमेव प्रभुः किमुत भवनस्य विभवस्य परिजनस्य वा । यत्रास्मै रोचते प्रियसखीहृदयाय वा तत्रायमास्ताम्' इति । तच्छ्रुत्वा महाश्वेता तदत्रैव त्वत्प्रासादसमीपवर्तिनि प्रमदवने क्रीडापर्वतकमणिवेश्मन्यास्तामित्यभिधाय गन्धर्वराजं द्रष्टुं ययौ । चन्द्रापीडोपि

१ 'न पर्याप्त' इति क.

तयैव सह निर्गत्य विनोदार्थं वीणावादिनीभिश्च वेणुवाद्यनिपुणाभिश्च गीतकलाकुशलाभिश्च दुरोदरक्रीडारागिणीभिश्चाष्टापदपरिचयचतुराभिश्च चित्रकर्मकृतश्रमाभिश्च सुभाषितपाठिकाभिश्च कादम्बरीसमादिष्टप्रतीहारीप्रेषिताभिः कन्याभिरनुगम्यमानः पूर्वदृष्टेन केयूरकेणोपदिश्यमानमार्गः क्रीडापर्वतमणिमन्दिरमगात्। गते च तस्मिन्गन्धर्वराजपुत्री विसर्ज्य सकलं सखीजनं परिजनं च परिमितपरिचारिकाभिरनुगम्यमाना प्रासादमारुरोह। तत्र च शयनीये निपत्य दूरस्थिताभिर्विनयनिभृताभिः परिचारिकाभिर्विनोद्यमाना कुतोपि प्रत्यागतचेतना चैकाकिनी तस्मिन्काले 'चपले किमिदमारब्धम्' इति निगृहीतेव लज्जया, 'गन्धर्वराजपुत्रि कथमेतद्युक्तम्' इत्युपालब्धेव विनयेन, 'अयमसावव्युत्पन्नो बालभावः क्व गतः' इत्युपहसितेव मुग्धतया, 'स्वैरिणि मा कुरु यथेष्टमेकाकिन्यविनयम्' इत्यामन्त्रितेव कुमारभावेन, 'भीरु नायं कुलकन्यकानां क्रमः' इति गर्हितेव महत्त्वेन, 'दुर्विनीते रक्षाविनयम्' इति तर्जितेवाचारेण, 'मूढे मदनेन लघुतां नीतासि' इत्यनुशासितेवाभिजात्येन, 'कुतस्तवेयं तरलहृदयता' इति धिक्कृतेव धैर्येण, 'स्वच्छन्दचारिण्यप्रमाणीकृताहं त्वया' इति निन्दितेव कुलस्थित्या अतिगुर्वीं लज्जामुवाह।

समचिन्तयच्चैवम्। 'अगणितसर्वशङ्कया तरलहृदयतां दर्शयन्त्याद्य मया किं कृतमिदं मोहान्धया हताशया। तथा हि। अदृष्टपूर्वोयमिति साहसिकया मया न शङ्कितम्। लघुहृदयां मां लोकः कलयिष्यतीति निर्ह्रीकया नाकलितम्। कास्य चित्तवृत्तिरिति मूढया न परीक्षितम्। दर्शनानुकूलाहमस्य न वेति तरलया न कृतो विचारक्रमः। प्रत्याख्यानवैलक्ष्यान्न भीतम्। गुरुजनान्न त्रस्तम्। लोकापवादान्नोद्विग्नम्। तथा च। महाश्वेता दुःखितेति निर्दाक्षिण्यया नापेक्षितम्। आसन्नवर्तिसखीजनोप्यु-

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१ 'मामयं' इति न. २ 'दुःखितेति दाक्षिण्यया' इति न.

पलक्षयतीति मन्दया न लक्षितम् । पार्श्वस्थितः परिजनः पश्यतीति नष्टचेतनया न दृष्टम् । स्थूलबुद्धयोपि तादृशीं विनयच्युतिं विभावयेयुः किमुतानुभूतमदनवृत्तान्ता महाश्वेता सकलकलाकुशलाः सख्यो वा राजकुलसंचारचतुरो वा नित्यमिङ्गितज्ञः परिजनः । ईदृशेष्वतिनिपुणतरदृष्टयोन्तःपुरदास्यः । सर्वथा हतास्मि मन्दपुण्या । मरणं मेद्य श्रेयो न लज्जाकरं जीवितम् । श्रुत्वैतं वृत्तान्तं किं वक्ष्यत्यम्बा तातो वा गन्धर्वलोको वा । किं करोमि । कोत्र प्रतीकारः । केनोपायेन स्खलितमिदं प्रच्छादयामि । कस्य वा चापलमिदमेतेषां दुर्विनीतानामिन्द्रियाणां कथयामि । क्व वानेन दग्धहृदयेन गृहीता गच्छामि । तथा महाश्वेताव्यतिकरेण प्रतिज्ञा कृता । तथा प्रियसखीनां पुरो मन्त्रितम् । तथा च केयूरकस्य हस्ते संदिष्टम् । न खलु जानामि मन्दभागिनी शठविधिना वोत्सन्नमन्मथेन वा पूर्वकृतापुण्यसंचयेन वा मृत्युहतकेन वान्येन वा केनाप्ययमानीतो मम विप्रलम्भकश्चन्द्रापीडः । कोपि वा न कदाचिद्दृष्टो नानुभूतो न च श्रुतो न चिन्तितो नोत्प्रेक्षितो मां विडम्बयितुमुपागतो यस्य दर्शनमात्रेणैव संयम्य दत्तेवेन्द्रियैः शरपञ्जरे निक्षिप्य समर्पितेव मन्मथेन दासीकृत्योपनीतेवानुरागेण गृहीतगुणपणेन विक्रीतेव हृदयेनोपकरणीभूतास्मि । न मे कार्यं तेन चपलेन' । इति क्षणमिव संकल्पमकरोत् । कृतसंकल्पा चान्तर्गतेन 'मिथ्याविनीते यदि मया न कृत्यमेष गच्छामि' इति हृदयोत्कम्पचलितेन परिहसितेव चन्द्रापीडेन, तत्परित्यागसंकल्पसमकालप्रस्थितेन कण्ठलग्नेन पृष्टेव जीवितेन, 'अविशेषज्ञे पुनरपि प्रक्षालितलोचनया दृश्यतामसौ जनः प्रत्याख्यानयोग्यो न वा' इति तत्कालागतेनाभिहितेव बाष्पेण, 'अपनयामि ते सहासुभिर्धैर्यावलेपम्' इति निर्भर्त्सितेव मनोभुवा पुनरपि तथैव चन्द्रापीडाभिमुखहृदया बभूव । तदेवमस्तमितप्रतिसमाधानबलात्प्रेमावेशेनास्वतन्त्रीकृता परवशेवोत्थाय

जालवातायनेन तमेव क्रीडापर्वतमवलोकयन्त्यतिष्ठत्। तत्रस्था च सा तमानन्दजलव्यवधानोद्विग्नेव स्मृत्या ददर्श न चक्षुषा। अङ्गुलीगलितस्वेदपरामर्शभीतेव चिन्तया लिलेख न चित्रतूलिकया। रोमाञ्चतिरोधानशङ्कितेव हृदयेनालिलिङ्ग न वक्षसा। तत्संगमकालातिपातासहेव मनो गमाय नियुक्तवती न परिजनम्।

चन्द्रापीडोपि प्रविश्य स्वच्छं कादम्बरीहृदयमिव द्वितीयं मणिगृहं शिलातलास्तीर्णायामुभयत उपर्युपरिनिवेशितबहूपधानायां कुथायां निपत्य केयूरकेणोत्सङ्गे गृहीतचरणयुगलस्ताभिर्यथादिष्टेषु भूमिभागेषूपविष्टाभिः कन्यकाभिः परिवृतो दोलायमानेन चेतसा चिन्तां विवेश। 'किं तावदस्या गन्धर्वराजदुहितुः कादम्बर्याः सहभुव एते विलासा एवेदृशाः सकललोकहृदयहारिणः। आहोस्विदनाराधितप्रसन्नेन भगवता मकरकेतुना मयि नियुक्ताः। येन मां सास्रेण सरागेण कूणितत्रिभागेण हृदयान्तःपतत्स्मरशरकुसुमरजोरूषितेनेव चक्षुषा तिर्यग्विलोकयति। मद्विलोकिता च धवलेन स्मितालोकेन दुकूलेनेव लज्जयात्मानमावृणोति। मल्लज्जानिवर्तमानवदना च प्रतिबिम्बप्रवेशलोभेनेव कपोलदर्पणमर्पयति। मदवकाशदायिनो हृदयस्य प्रथमाविनयलेखामिव कररुहेण शयनाङ्के लिखति। मत्ताम्बूलवीटिकोपनयनखेदविधुतेन रक्तोत्पलभ्रमभ्रमद्भ्रमरवृन्देन करतलेन खिन्नं मुखमिव गृहीततमालपल्लवेनेव वीजयति'। पुनश्चाचिन्तयत्। 'प्रायेण मानुष्यकसुलभा लघुता मिथ्यासंकल्पसहस्रैरेवं मां विप्रलभते। लुप्तविवेको यौवनमदो मदयति मदनो वा। यतस्तिमिरोपहतेव यूनां दृष्टिरल्पमपि कालुष्यं महत्पश्यति। स्नेहलवोपि वारिणेव यौवनमदेन दूरं विस्तार्यते। स्वयमुत्पादितानेकचिन्ताशताकुला कविमतिरिव तरलता न किंचिन्नोत्प्रेक्षते। निपुणमन्मथगृहीता चित्रवर्तिकेव तरुणचित्तवृत्तिर्न किंचिन्नालिखति। संजातरूपाभिमाना कुलटेवासंभावना न क्वचिन्नात्मानमर्पयति। स्वप्न इवाननुभूतमपि मनो-

रथो दर्शयति । इन्द्रजालपिच्छिकेवासंभाव्यमपि प्रत्याशा पुरः स्थापयति' । भूयश्च चिन्तितवान् । 'किमनेन वृथैव मनसा खेदितेन । यदि सत्यमेवेयं धवलेक्षणा मय्येवंजातचित्तवृत्तिस्तदा न चिरात्स एवैनामप्रार्थितानुकूलो मन्मथः प्रकटीकरिष्यति । स एवास्य संशयस्य छेत्ता भविष्यति' इत्यवधार्येत्थायोपविश्य च ताभिः कन्यकाभिः सहाक्षैर्गेयैश्च विपञ्चीवाद्यैश्च पाणविकैश्च स्वरसंदेहविवादैश्च सुभाषितगोष्ठीभिश्चान्यैश्च तैस्तैरालपैः सुकुमारैः कलाविलासैः क्रीडन्नासांचक्रे । मुहूर्तं च स्थित्वा निर्गम्योपवनालोकनकुतूहलक्षिप्तचित्तः क्रीडापर्वतकशिखरमारुरोह ।

कादम्बरी तु तं दृष्ट्वा चिरयतीति महाश्वेतायाः किल वर्त्मावलोकयितुं, विमुच्य तं गवाक्षमनङ्गक्षिप्तचित्ता सौधस्योपरितनं तलं कैलासशिखरमिव गौर्यारुरोह । तत्र च विरलपरिजना, सकलशशिमण्डलपाण्डुरेणातपत्रेण हेमदण्डेन निवार्यमाणातपा चतुर्भिर्बालव्यजनैश्च फेनशुचिभिरुद्धूयमानैरुपवीज्यमाना, शिरसि कुसुमगन्धलुब्धेन भ्रमता भ्रमरकुलेन दिवापि नीलावगुण्ठनेनेव चन्द्रापीडाभिसरणवेशाभ्यासं कुर्वती, मुहुश्चामरशिखां समासज्य मुहुश्छत्रदण्डमवलम्ब्य मुहुस्तमालिकास्कन्धे करौ विन्यस्य मुहुर्मदलेखां परिष्वज्य मुहुः परिजनान्तरितसकलदेहा नेत्रत्रिभागेणावलोक्य मुहुरावलितत्रिवलीवलया परिवृत्त्य मुहुः प्रतीहारीवेत्रलताशिखरे कपोलं निधाय मुहुर्निश्चलकरविधृतामधरपल्लवे वीटिकां विनिवेश्य मुहुरुद्गीर्णोत्पलप्रहारपलायमानपरिजनानुसरणदत्तकतिपयपदा विहस्य तं विलोकयन्ती तेन च विलोक्यमाना महान्तमपि कालमतिक्रान्तं नाज्ञासीत् । आरुह्य च प्रतीहार्या निवेदितमहाश्वेताप्रत्यागमना तस्मादवततार । स्नानादिषु मन्दादरापि महाश्वेतानुरोधेन दिवसव्यापारमकरोत् । चन्द्रापीडोपि तस्मादवतीर्य प्रथमविसर्जितेनैव कादम्बरीपरिजनेन निर्वर्तितस्ना-

नविधिर्निरुपहतशिलार्चिताभिमतदैवतः क्रीडापर्वतक एव सर्वमाहारादिकमहःकर्म चक्रे।

क्रमेण च कृताहारः क्रीडापर्वतकप्राग्भागभाजि, मनोहारिणि, हारीतहरिते, हरिणीरोमन्थफेनसीकरासारे, सीरायुधहलभयनिश्चलकालिन्दीजलत्विषि, तरुणीचरणालक्तकशोणशोचिषि, कुसुमरजःसिकतिलतले, लतामण्डपोपगूढे, शिखण्डिताण्डवसंगीतगृहे मरकतशिलातले समुपविष्टो दृष्टवान्सहसैवातिबहलधाम्ना धवलेनालोकेन जलेनेव निर्वाप्यमानं दिवसम्, मृणालवलयेनेव पीयमानमातपम्, क्षीरोदेनेव प्लाव्यमानां महीम्, चन्दनरसवर्षेणेव सिच्यमानान्दिगन्तान्, सुधयेव विलिप्यमानमम्बरतलम्। आसीच्चास्य मनसि। 'किमु खलु भगवानौषधिपतिरकाण्ड एव शीतांशुरुदितो भवेत्। उत यन्त्रविक्षेपविशीर्यमाणपाण्डुरधारासहस्राणि धारागृहाणि मुक्तानि। आहोस्विदनिलविकीर्यमाणसीकरधवलितभुवनाऽम्बरसिन्धुर्धरातलमवतीर्णा'।

कुतूहलाच्चालोकानुसारप्रहितचक्षुरद्राक्षीदनल्पकन्यकाकदम्बपरिवृतां ध्रियमाणधवलातपत्रामुद्धूयमानचामरद्वयां कादम्बरीप्रतीहार्या वामपाणिना वेत्रलतागर्भेणार्द्रवस्त्रशकलावच्छन्नमुखं चन्दनानुलेपनसनाथं नालिकेरसमुद्गकमुद्वहन्त्या दक्षिणकरेण दत्तहस्तावलम्बां केयूरकेण च निश्वासहार्ये निर्मोकशुचिनी धौते कल्पलतादुकूले दधता निवेद्यमानमार्गां मालतीकुसुमदामाधिष्ठितकरतलया च तमालिकयानुगम्यमानामागच्छन्तीं मदलेखाम्, तस्याश्च समीपे तरलिकाम्, तया च सितांशुकोपच्छदे पटलके गृहीतम्, धवलताकारणमिव क्षीरोदस्य, सहभुवमिव चन्द्रमसः, मृणालदण्डमिव नारायणनाभिपुण्डरीकस्य, मन्दरक्षोभविक्षिप्तमिवामृतफेनपिण्डनिकरम्, वासुकिनिर्मोकमिव मन्थनश्रमोज्झितम्, हासमिव श्रियः कुलगृहवियोगगलितम्, मन्दरमथनविखण्डिताशेषशशि-

१ 'कादम्बरीं' इति न.

कलाखण्डसंचयमिव संहृतम्, प्रतिमातारागणमिव जलनिधिजलादुद्धृतम्, दिग्गजकरसीकरासारमिव पुञ्जीभूतम्, नक्षत्रमालाभरणमिव मदनद्विपस्य, शरन्मेघशकलैरिव कल्पितम्, कादम्बरीरूपवशीकृतमुनिजनहृदयैरिव निर्मितम्, गुरुमिव सर्वरत्नानाम्, यशोराशिमिवैकत्र घटितम्, सर्वसागराणां प्रतिपक्षमिव, चन्द्रमसो जीवितमिव ज्योत्स्नायाः, लक्ष्मीहृदयमिव नलिनीदलगलज्जलबिन्दुविलासतरलम्, उत्कण्ठितमिव मृणालवलयधवलकरम्, शरच्छशिनमिव घनमुक्तांशुनिवहधवलितदिङ्मुखम्, मन्दाकिनीप्रवाहमिव सुरयुवतिकुचपरिमलवाहिनम्, प्रभावर्षिणम्, अतितारं हारम् । दृष्ट्वा चायमस्य चन्द्रापीडश्चन्द्रातपद्युतिमुषो धवलिम्नः कारणमिति मनसा निश्चित्य दूरादेव प्रत्युत्थानादिना समुचितेनोपचारक्रमेण मदलेखामापतन्तीं प्रतिजग्राह । सा तु तस्मिन्नेव मरकतग्रावणि मुहूर्तमुपविश्य स्वयमुत्थाय तेन चन्दनाङ्गरागेणानुलिप्य ते च द्वे दुकूले परिधाप्य तैश्च मालतीकुसुमदामभिरारचितशेखरं कृत्वा तं हारमादाय चन्द्रापीडमुवाच । 'कुमार तवेयमपहस्तिताहंकारकान्ता पेशलता प्रीतिपरवशं जनं किमिव न कारयति । प्रश्रय एव ते ददात्यवकाशमेवंविधानाम् । अनया चाकृत्या कस्यासि न जीवितस्वामी । अनेन चाकारणाविष्कृतवात्सल्येन चरितेन कस्य न बन्धुत्वमध्यारोपयसि । एषा च ते प्रकृतिमधुरा व्यवहृतिः कस्य न वयस्यतामुत्पादयति । कं वा न समाश्वासयन्त्यमी स्वभावसुकुमारवृत्तयो भवद्गुणाः । त्वन्मूर्तिरेवात्रोपालम्भमर्हति या प्रथमदर्शन एव विश्रम्भमुपजनयति । इतरथा हि त्वद्विधे सकलभुवनप्रथितमहिम्नि प्रयुज्यमानं सर्वमेवानुचितमिवाभाति । तथा हि । संभाषणमप्यधःकरणमिवापतति । आदरोपि प्रभुताभिमानमिवानुमापयति । स्तुतिरप्यात्मोत्सेकमिव सूचयति । उपचारोपि चपलतामिव प्रकाशयति । प्रीतिरप्यनात्मज्ञतामिव ज्ञापयति । विज्ञापनापि प्रागल्भ्यमिव ज्ञायते । सेवापि चापलमिव दृश्यते ।

दानमपि परिभव इव भवति । अपि च स्वयंगृहीतहृदयाय किं दीयते । जीवितेश्वराय किं प्रतिपाद्यते । प्रथमकृतागमनमहोपकारस्य का ते प्रत्युपक्रिया । दर्शनदत्तजीवितफलस्य सफलमागमनं केन ते क्रियते । प्रणयितां चानेन व्यपदेशेन दर्शयति कादम्बरी न विभवम् । अप्रतिपाद्या हि परस्वता सज्जनविभवानाम् । आस्तां तावद्विभवः । भवादृशस्य दास्यमप्यङ्गीकुर्वाणां नाकार्यकारिणीति नियुज्यते । दत्त्वात्मानमपि वञ्चिता न भवति । जीवितमप्यर्पयित्वा न पश्चात्तप्यते । प्रणयिजनप्रत्याख्यानपराङ्मुखी च दाक्षिण्यपरवती महत्ता सताम् । न च तादृशी भवति याचमानानां यादृशी ददतां लज्जा । यत्तु सत्यममुना व्यतिकरेण कृतापराधमिव त्वय्यात्मानमवगच्छति कादम्बरी । तदयममृतमथनसमुद्भूतानां सर्वरत्नानामेकः शेष इति शेषनामा हारोमुनैव हेतुना बहुमतो भगवताम्भसां पत्या गृहमुपगताय प्रचेतसे दत्तः पाशभृतापि गन्धर्वराजाय गन्धर्वराजेनापि कादम्बर्यै तयापि त्वद्वपुरस्यानुरूपमाभरणस्येति विभावयन्त्या नभःस्थलमेवोचितं सुधासूतेर्धाम न धरेत्यवधार्यानुप्रेषितः । यद्यपि निजगुणगणाभरणभूषिताङ्गयष्टयो भवादृशाः क्लेशहेतुमितरजनबहुमतमाभरणभारमङ्गेषु नारोपयन्ति तथापि कादम्बरीप्रीतिरत्र कारणम् । किं न कृतमुरसि शिलाशकलं कौस्तुभाभिधानं लक्ष्म्याः सहजमिति बहुमानमाविष्कुर्वता भगवता शार्ङ्गपाणिना । न च नारायणोऽत्रभवन्तमतिरिच्यते । नापि कौस्तुभमणिरणुनापि गुणलवेन शेषमतिशेते । न चापि कादम्बरीमाकारानुकृतिकलयाप्यल्पीयस्या लक्ष्मीरनुगन्तुमलम् । अतोर्हतीयमिमं बहुमानं त्वत्तः । न चाभूमिरेषा प्रीतिप्रसरस्य । नियतं च भवता भग्न[1]प्रणया महाश्वेतामुपालम्भसहस्रैः खेदयित्वा स्वात्मानमुत्स्रक्ष्यति । अत एव महाश्वेता तरलिकाममिमं हारमादाय त्वत्सकाशं प्रेषितवती । तयापि कुमारस्य संदि-

१ 'लग्नप्रणया महाश्वेतोपालम्भ०' इति **न.**

ष्टमेव। 'न खलु महाभागेन मनसापि कार्यः कादम्बर्याः प्रथमप्रणयप्रसरभङ्गः'।" इत्युक्त्वा ताराचक्रमिव चामीकराचलस्य तटे तं तस्य वक्षःस्थले बबन्ध।

चन्द्रापीडस्तु विस्मयमानः प्रत्यवादीत्। "मदलेखे किमुच्यते। निपुणासि। जानासि ग्राहयितुम्। उत्तरावकाशमपहरन्त्या कृतं वचसि कौशलम्। अयि मुग्धे के वयमात्मनः। के वा वयं ग्रहणस्याग्रहणस्य वा। गता खल्वियमस्तं कथा। सौजन्यशालिनीभिर्भवतीभिरुपकरणीकृतोयं जनो यथेष्टमिष्टेष्वनिष्टेषु वा व्यापारेषु विनियुज्यताम्। अतिदक्षिणायाः खलु देव्याः कादम्बर्या निर्दाक्षिण्या गुणा न कंचिन्न दासीकुर्वन्ति"। इत्युक्त्वा च कादम्बरीसंबद्धाभिरेव कथाभिः सुचिरं स्थित्वा विसर्जयांबभूव मदलेखाम्। अनतिदूरं गतायां च तस्यां क्रीडापर्वतकगतमुदयगिरिगतमिव चन्द्रमसं चन्दनदुकूलहारधवलं चन्द्रापीडं द्रष्टुमुत्सारितवेत्रच्छत्रचामरचिह्ना निषिद्धाशेषपरिजनानुगमना तमालिकाद्वितीया चित्ररथसुता पुनरपि तदेव सौधशिखरमारुरोह। तत्रस्था च पुनस्तथैव विविधविलासतरंगितैर्विकारिविलोकितैर्जहारास्य मनः। तथा हि मुहुर्नितम्बबिम्बन्यस्तवामहस्तपल्लवा प्रावृतांशुकानुसारप्रसारितदक्षिणकरा निश्चलतारका लिखितेव, मुहुर्जृम्भिकारम्भदत्तोत्तानकरतलतया तद्गोत्रस्खलनभिया निरुद्धवदनेव, मुहुरंशुकपल्लवताडितनिश्वासामोदलुब्धमधुकरमुखरतया प्रस्तुताह्वानेव, मुहुरनिलगलितांशुकसंभ्रमद्विगुणीकृतभुजयुगलप्रावृतपयोधरतया दत्तालिङ्गनसंज्ञेव, मुहुः केशपाशाकृष्टकुसुमपूरिताञ्जलिसमाघ्राणलीलया कृतनमस्कारेव, मुहुरुभयतर्जनीभ्रमितमुक्ताप्रालम्बतया निवेदितहृदयोत्कलिकोद्गमेव, मुहुरुपहारकुसुमस्खलनविधुतकरतलतया कथितकुसुमायुधशरप्रहारवेदनेव, मुहुर्गलितरसनानिगडनियमितचरणतया संयम्यार्पितेव मन्मथेन, मुहुश्चलितोरुविधुतशिथिलदुकूला, क्षितितलदोलायमानांशुकैकदेशाच्छादितकुचा,

चकितपरिवर्तनत्रुट्यत्रिवलीलता, अंसस्रस्तचिकुरकलापसंकलनाकुलकरकमला, कटाक्षक्षेपधवलीकृतकर्णोत्पलं विलक्ष्य[1]माणस्मितसुधाधूलिधूसरितकपोलं साचीकृत्य वदनमनेकरसभङ्गिभङ्गुरं विलोकयन्ती तावदवतस्थे यावदुपसंहृतालोको लोहितो दिवसो बभूव।

अथ हृदयस्थितकमलिनीरागेणेव रज्यमाने राजीवजीवितेश्वरे सकललोकचक्रवालचक्रवर्तिनि भगवति पूष्णि, क्रमेण च दिनपरिलम्बनरोषरक्ताभिः कामिनीदृष्टिभिरिव संक्रामितशोणिम्नि व्योम्नि, संहृतशोचिषि जाते जरठहारीतहरितवाजिनि, रविविरहमीलितसरोजसंहतिषु हरितायमानेषु कमलवनेषु, श्वेतायमानेषु कुमुदखण्डेषु, लोहितायमानेषु दिङ्मुखेषु, नीलायमाने शर्वरीमुखे, शनैःशनैश्च पुनर्दिनश्रीसमागमाशाभिरिवानुरागिणीभिः सहैव दीधितिभिरदर्शनतामुपगते भगवति गभस्तिमालिनि, तत्कालविजृम्भितेन कादम्बरीहृदयरागरससागरेणेवापूरिते संध्यारागेण जीवलोके, कुसुमायुधानलदह्यमानचक्रवाकहृदयसहस्रधूम इव जनितमानिनीनयनवारिणि विस्तीर्यमाणे तरुणतमालत्विषि तिमिरे, दिक्करिकराकीर्णसीकरासार इव श्वेतायमानतारागणे गगने, जातायां चादर्शनक्षमायां वेलायां सौधशिखरादवततार कादम्बरी। क्रीडापर्वतकनितम्बाच्च चन्द्रापीडः। ततोचिरादिव गृहीतपादः प्रसाद्यमान इव कुमुदिनीभिः, कलुषमुखीः कुपिता इव प्रसादयन्नाशाः, प्रबोधाशङ्कयेव परिहरन्सुप्ताः कमलिनीः, लाञ्छनच्छलेन निशामिव हृदयेन समुद्वहन्, रोहिणीचरणताडनलग्नमलक्तकरसमिवोदयरागं दधानः, तिमिरनीलाम्बरां दिवमभिसारिकामिवोपसर्पन्, अतिवल्लभतया विकिरन्निव सौभाग्यमुदगाद्भगवानीक्षणोत्सवः सुधासूतिः। उच्छ्रिते च कुसुमायुधाधिराज्यैकातपत्रे कुमुदिनीवधूवरे विभावरीविलासदन्तपत्रे श्वेतभानौ धवलितदिशि, दन्तादिवोत्कीर्णे भुवने, चन्द्रापीडश्चन्द्रातपनिरन्तरतयैव कुमुदमय्या इव गृहकुसु-

1 'विलक्षस्मित' इति क.

दिन्याः कल्लोलधौतसुधाधवलसोपाने तनुतरंगतालवृन्तवातवाहिनि सुप्तहंसमिथुने विरहवाचालचक्रवाकयुगले तीरे कुमुददलावलीभिः पर्यन्तलिखितपत्रलतादन्तुरमवदातसिन्धुवारदामोपहारं हरिचन्दनरसैः प्रक्षालितं कादम्बरीपरिजनोपदिष्टं मुक्ताशिलापट्टं चन्द्रशीतलमधिशिश्ये । तत्रस्थस्य चास्यागत्याकथयत्केयूरकः 'देवी कादम्बरी देवं द्रष्टुमागता' इति ।

अथ चन्द्रापीडः ससंभ्रममुत्थायागच्छन्तीम्, अल्पसखीजनपरिवृताम्,अपनीताशेषराजचिह्नाम्, इतरामिवैकावलीमात्राभरणाम्, अच्छाच्छेन चन्दनरसेन धवलीकृततनुलताम्, एककर्णावसक्तदन्तपत्राम्, इन्दुकलाकलिकाकोमलं कर्णपूरीकृतं कुमुददलं दधानाम्, ज्योत्स्नाशुचिनी कल्पद्रुमदुकूले बिभ्रतीम्, तत्कालरमणीयेन वेषेन साक्षादिव चन्द्रोदयदेवताम्, मदलेखया दत्तहस्तावलम्बां कादम्बरीमपश्यत् । आगत्य च प्रीतिपेशलतां दर्शयन्ती प्राकृतेव परिजनोचिते भूतले समुपाविशत् । चन्द्रापीडोपि 'कुमार, अध्यास्यतां शिलातलमेव' इत्यसकृदनुबध्यमानोपि मदलेखया भूमिमेवाभजत । सर्वासु चासीनासु मुहूर्तमिव स्थित्वा वक्तुमुपचक्रमे चन्द्रापीडः । 'देवि दृष्टिपातमात्रप्रीते दासजने संभाषणादिकस्यापि प्रसादस्य नास्त्यवकाशः । किमुतैतावतोऽनुग्रहस्य । न खलु चिन्तयन्नपि निपुणं तमात्मनो गुणलवमवलोकयामि यस्यायमनुरूपोनुग्रहातिरेकः । अतिसरलता तवेयमपगताभिमानमधुरा च सुजनता यदभिनवसेवकजनेप्येवमनुरुध्यते । प्रायेण मामुपचारहार्यमदक्षिणं देवी मन्यते । धन्यः खलु परिजनस्ते यस्योपरि नियन्त्रणा स्यात् । आज्ञासंविभागकरणोचिते भृत्यजने क इवादरः । परोपकारोपकरणं शरीरम् । तृणलवलघु च जीवितम् । अपत्रपे त्वत्प्रतिपत्तिभिरुपायनीकर्तुमेवमागतायास्ते । वयमेते शरीरमिदमेतज्जीवितमेतानीन्द्रियाणि । एतेषामन्यतरदारोपय परिग्रहेण गरीयस्त्वम्' इति । अथैवंवादिनोस्य वचनमाक्षिप्य मदलेखा स-

स्मितमवादीत् । 'कुमार भवत्वतियन्त्रणया । खिद्यते खलु सखी कादम्बरी । किमर्थं चैवमुच्यते । सर्वमिदमन्तरेणापि वचनमनया परिगृहीतं किं पुनरमुनोपचारफल्गुना वचसा संदेहदोलामारोप्यते' इति । स्थित्वा च कंचित्कालं कृतप्रस्तावा 'कथं राजा तारापीडः, कथं देवी विलासवती, कथमार्यः शुकनासः, कीदृशी चोज्जयिनी, कियत्यध्वनि सा च, कीदृग्भारतं वर्षम्, रमणीयो वा मर्त्यलोकः' इत्यशेषं पप्रच्छ । एवंविधाभिश्च कथाभिः सुचिरं स्थित्वोत्थाय कादम्बरी केयूरकं चन्द्रापीडसमीपशायिनं समादिश्य परिजनं च शयनसौधशिखरमारुरोह । तत्र च सितदुकूलवितानतलास्तीर्णं शयनीयमलंचकार । चन्द्रापीडोपि तस्मिन्नेव शिलातले निरभिमानतामभिरूपतामतिगम्भीरतां च कादम्बर्या निष्कारणवत्सलतां च महाश्वेतायाः सुजनतां च मदलेखाया महानुभावतां च परिजनस्यातिसमृद्धिं च गन्धर्वराजलोकस्य रम्यतां च किंपुरुषदेशस्य मनसा भावयन्केयूरकेण संवाह्यमानचरणः क्षणादिव क्षणदां क्षपितवान् ।

अथ क्रमेण कादम्बरीदर्शनप्रजागरखिन्नः स्वप्तुमिव तालतमालतालीकदलीकन्दलिनीं प्रविरलकल्लोलानिलशीतलां वेलावनराजिमवततार तारापतिः । अभ्यर्णविरहविधुरस्य च कामिनीजनस्य निश्वसितैरिवोष्णैर्म्लानिमनीयत चन्द्रिका । चन्द्रापीडविलोकनारूढमदनेव कुमुददलोदरनीतनिशा पङ्कजेषु निपपात लक्ष्मीः । क्षणदापगमे च स्मृत्वा कामिनीकर्णोत्पलप्रहाराणामुत्कण्ठितेष्विव क्षामतां व्रजत्सु पाण्डुतनुषु वासगृहप्रदीपेषु, अनवरतशरक्षेपखिन्नानङ्गनिश्वासविभ्रमेषु वहत्सु लताकुसुमपरिमलेषु प्रभातमातरिश्वसु, [1]मन्दरगिरिलतागृहगहनानि च भियेव भजन्तीष्वरुणोदयोपप्लविनीषु तारकासु, क्रमेण च समुद्गते चक्रवाकहृदयनिवासलग्नानुरागमिवालोहितं मण्डलमुद्वहति सवितरि शिलातलादुत्थाय

१ 'सुमन्दर' इति न.

चन्द्रापीडः प्रक्षालितमुखकमलः कृतसंध्यानमस्कृतिर्गृहीतताम्बूलः 'केयूरक विलोकय देवी कादम्बरी प्रबुद्धा न वा क वा तिष्ठति' इत्यवोचत् । गतप्रतिनिवृत्तेन च तेन 'देव मन्दरप्रासादस्याधस्तादङ्गनसौधवेदिकायां महाश्वेतया सहावतिष्ठते' इत्यावेदिते गन्धर्वराजतनयामालोकयितुमाजगाम । ददर्श च धवलभस्मललाटिकाभिरक्षमालिकापरिवर्तनप्रचलकरतलाभिः पाशुपतव्रतधारिणीभिर्धातुरागारुणाम्बराभिश्च परिव्राजिकाभिः परिणततालफलवल्कललोहितवस्त्राभिश्च रक्तपटव्रतवाहिनीभिः सितवसननिबिडनिबद्धस्तनपरिकराभिश्च श्वेतपटव्यञ्जनाभिर्जटाजिनमौञ्जीवल्कलाषाढधारिणीभिर्वर्णिचिह्नाभिस्तापसीभिः साक्षादिव मन्त्रदेवताभिः पठन्तीभिर्भगवतस्त्र्यम्बकस्याम्बिकायाः कार्तिकेयस्य विष्टरश्रवसो जिनस्यार्यविलोकितेश्वरस्यार्हतो विरिञ्चस्य पुण्याः स्तुतीरुपास्यमानामन्तःपुराभ्यर्हिताश्च सादरं नमस्कारैराभाषणैरभ्युत्थानैरासन्नवेत्रासनदानैश्च दर्शनागतगन्धर्वराजबान्धववृद्धाः संमानयन्तीं महाश्वेताम्, पृष्ठतश्च समुपविष्टेन किंनरमिथुनेन मधुकरमधुराभ्यां वंशाभ्यां दत्ते ताने कलगिरा गायन्त्या नारदुहित्रा पठ्यमाने च सर्वमङ्गलमहीयसि महाभारते दत्तावधानां पुरो धृते मणिदर्पणे ताम्बूलरागबद्धकृष्णिकान्धकारिताभ्यन्तरं दशनज्योत्स्नासिक्तमुन्मृष्टमधूच्छिष्टपट्टपाटलमधरं विलोकयन्तीं शैवलतृष्णया कर्णपूरशिरीषप्रेषितोत्तानविलोचनेन बद्धमण्डलं भ्रमता भवनकलहंसेन प्रभातशशिनेव क्रियमाणगमनप्रणामप्रदक्षिणां कादम्बरीं समुपसृत्य कृतनमस्कारस्तस्यामेव सुधावेदिकायां विन्यस्तमासनं भेजे । स्थित्वा च कंचित्कालं महाश्वेताया वदनं विलोक्य स्फुरितकपोलोदरं मन्दस्मितमकरोत् । असौ तु तावतैव विदिताभिप्राया कादम्बरीमब्रवीत् । 'सखि भवत्या गुणैश्चन्द्रापीडश्चन्द्रकान्त इव चन्द्रमयूखैरार्द्रीकृतो न शक्नोति वक्तुम् । जिगमिषति खलु कुमारः ।

१ 'व्यजनाभिः' इति **न.** २ 'उत्सृष्ट' इति **न.**

पृष्ठतो दुःखमविदितवृत्तान्तं राजचक्रमास्ते । अपि च युवयोर्दूरस्थितयोरपि स्थितेयमिदानीं कमलिनीकमलबान्धवयोरिव कुमुदिनीकुमुदनाथयोरिव प्रीतिरा प्रलयात् । अतोभ्यनुजानातु भवती' इति ।

अथ कादम्बरी 'सखि स्वाधीनोयं सपरिजनो जनः कुमारस्य स्व इवान्तरात्मा, क इवात्रानुरोधः' इत्यभिधाय गन्धर्वकुमारानाहूय 'प्रापयत कुमारं स्वां भूमिम्' इत्यादिदेश । चन्द्रापीडोप्युत्थाय प्रणम्य प्रथमं महाश्वेतां ततः कादम्बरीं तस्याश्च प्रेमस्निग्धेन चक्षुषा मनसा च गृह्यमाणः, 'देवि किं ब्रवीमि, बहुभाषिणो न श्रद्दधाति लोकः, स्मर्तव्योस्मि परिजनकथासु' इत्यभिधाय कन्यकान्तःपुरान्निर्जगाम । कादम्बरीवर्जमशेषकन्यकाजनो गुणगौरवाकृष्टः परवश इव तं व्रजन्तमा बहिस्तोरणादनुवव्राज । निवृत्ते च कन्यकाजने केयूरकेणोपनीतं वाजिनमारुह्य गन्धर्वकुमारकैस्तैरनुगम्यमानो हेमकूटात्प्रवृत्तो गन्तुम् । गच्छतश्चास्य चित्ररथतनया न केवलमन्तर्बहिरपि सैव सर्वाशानिबन्धनमासीत् । तथा हि । तन्मयेन मानसेनासह्यविरहदुःखानुशयलग्नामिव पृष्ठतः, कृतमार्गगमनविरोधामिव पुरस्तात्, वियोगाकुलहृदयोत्कलिकावेशोत्क्षिप्तामिव नभसि, सम्यगालोकयितुं वदनं विरहातुरमानसामिवावस्थितामुरःस्थले, तामेव ददर्श । क्रमेण च प्राप्य महाश्वेताश्रममच्छोदसरस्तीरे संनिविष्टमिन्द्रायुधखुरपुटानुसारेणैवागतमात्मस्कन्धावारमपश्यत् । निवर्तिताशेषगन्धर्वकुमारश्च सानन्देन सकुतूहलेन सविस्मयेन च स्कन्धावारवर्तिना जनेन प्रणम्यमानः स्वभवनं विवेश । संमानिताशेषराजलोकश्च वैशम्पायनेन पत्रलेखया च सहैवं महाश्वेतैवं कादम्बर्येवं मदलेखैवं तमालिकैवं केयूरक इत्यनयैव कथया प्रायो दिवसमनैषीत् । कादम्बरीरूपदर्शनविद्विष्टेव नास्य पुरेव[1] प्रीतिमकरोद्राजलक्ष्मीः । तामेव च धवलेक्षणामाबद्धरणरणकेन चेतसा चिन्तयतो जाग्रत एव सा जगाम रात्रिः । अपरे-

१ 'पुरे' इति न.

द्युश्च समुत्थिते भगवति रवावास्थानमण्डपगतस्तद्गतेनैव मनसा सहसैव प्रतीहारेण सह प्रविशन्तं केयूरकं ददर्श । दूरादेव च क्षितितलस्पर्शिना मौलिना कृतपादपतनमेह्येहीत्युक्त्वा प्रथममपाङ्गविसर्पिणा चक्षुषा ततो हृदयेन ततो रोमोद्गमेन पश्चाद्भुजाभ्यां प्रधावितः प्रथितं तमालिलिङ्ग गाढम् । उपावेशयच्चैनमात्मनः समीप एव । पप्रच्छ च स्मितसुधाधवलीकृताक्षरं क्षरत्प्रीतिद्रवमयमिव वचनमादृतः । 'केयूरक कथय कुशलिनी देवी ससखीजना सपरिजना कादम्बरी भगवती महाश्वेता च' इति । असौ तु तेन राजसूनोः प्रीतिप्रकर्षजन्मना स्मितेनैव स्नपित इवानुलिप्त इव सद्य एवापगताध्वखेदः प्रणम्यादृततरमवोचत् । 'अद्य कुशलिनी यामेवं देवः पृच्छति' । इत्यभिधायापनीयार्द्रवस्त्रकर्पटावगुण्ठितं बिससूत्रसंयतमुखमार्द्रचन्दनपङ्कन्यस्तबालमृणालवलयमुद्रं नलिनीपत्रपुटमदर्शयत् । उद्घाट्य च तत्र कादम्बरीप्रहितान्यभिज्ञानान्यदर्शयत् । तद्यथा मरकतहरिन्ति व्यपनीतत्वञ्चि चारुमञ्जरीभाञ्जि क्षीरीणि पूगीफलानि शुककामिनीकपोलपाण्डूनि ताम्बूलीदलानि हरचन्द्रखण्डस्थूलशकलं च कर्पूरमतिबहलमृगमदामोदमनोहरं च मलयजविलेपनम् । अब्रवीच्च । "चूडामणिचुम्बिना कोमलाङ्गुलिविवरविनिर्गतलोहितांशुजालेनाञ्जलिना देवमर्चयति देवी कादम्बरी, महाश्वेता च सकण्ठग्रहेण कुशलवचसा, पर्यस्तशिखण्डमाणिक्यज्योत्स्नास्नपितललाटेन च नमस्कारेण मदलेखा, क्षितितलघटितसीमन्तमकरिकाकोटिकोणेन सकलकन्यालोकश्च सचरणरजःस्पर्शेन च पादप्रणामेन तमालिका । संदिष्टं च तव महाश्वेतया । 'धन्याः खलु ते येषां न गतोसि चक्षुषोर्विषयम् । तथा नाम समक्षं भवतस्ते तुहिनशीतलाश्चन्द्रमया इव गुणा विरहे विवस्वन्मया इव संवृत्ताः । स्पृहयन्ति खलु जनाः कथमपि दैवोपपादितायामृतोत्पत्तिवासरायेवातीतदिवसाय । त्वया वियुक्तं

१ 'अविषयम्' इति न.

विनिवृत्तमहोत्सवालसमिव वर्तते गन्धर्वराजनगरम् । जानासि च मां कृतसकलपरित्यागाम् । तथाप्यकारणपक्षपातिनं भवन्तं द्रष्टुमिच्छत्यनिच्छन्त्या अपि मे बलादिव हृदयम् । अपि च बलवदस्वस्थशरीरा कादम्बरी । स्मरति च स्मेराननं स्मरकल्पं त्वाम् । अतः पुनरागमनगौरवेणार्हसीमां गुणवदभिमानिनीं कर्तुम् । उदारजनादरो हि बहुमानमारोपयति । अवश्यं सोढव्या चेयमस्मद्विधजनपरिचयकदर्थना कुमारेण । भवत्सुजनतैव जनयत्यनुचितं संदेशप्रागल्भ्यम् । एष देवस्य शयनीये विस्मृतः शेषो हारः प्रहितः' । इत्युत्तरीयपटान्तसंयतं सूक्ष्मसूत्रविवरनिःसृतैरंशुसंतानैः संसूच्यमानं विमुच्य चामरग्राहिण्याः करे समर्पितवान् ।

अथ चन्द्रापीडो महाश्वेताचरणाराधनतपःफलमिदं यदेवं परिजनेष्वनुस्मरणादिकं प्रसादभारमतिमहान्तमारोपयति देवी कादम्बरीत्युक्त्वा तत्सर्वं शिरसि कृत्वा स्वयमेव जग्राह । तेन च कादम्बर्याः कपोललावण्येनेव गलितेन स्मितालोकेनेव रसतामुपनीतेन हृदयेनेव द्रुतेन गुणगणेनेव निस्यन्दितेन स्पर्शवता ह्लादिना सुरभिणा च विलेपनेन विलिप्य तमेव कण्ठे हारमकरोत् । आगृहीतताम्बूलश्च मुहूर्तादिवोत्थाय वामबाहुना स्कन्धदेशे समवलम्ब्य केयूरकमूर्ध्वस्थित एव कृतयथाक्रियमाणसंमानमुदितं प्रधानराजलोकं विसृज्य शनैः शनैर्गन्धमादनं करिणं द्रष्टुमयासीत् । तत्र च स्थित्वा क्षणमिव तस्मै स्वयमेव निजनखांशुजालजटिलं समृणालमिव शष्पकवलमवकीर्य वल्लभतुरंगमन्दुराभिमुखः प्रतस्थे । गच्छंश्चोभयतः किंचित्किंचिदिव तिर्यग्वलितवदनः परिजनं विलोकयांबभूव । अथ चित्तज्ञैः प्रतीहारैः प्रतिषिद्धानुगमने निखिले समुत्सारिते परिजने केयूरकद्वितीय एव मन्दुरां प्रविवेश । उत्सारणभयसंभ्रान्तलोचनेषु प्रणम्यापसृतेषु मन्दुरापालेष्विन्द्रायुधस्य पृष्ठावगुण्ठनपटं किंचिदेकपार्श्वगलितं समीकुर्वन्नुत्सारयंश्च कूणितनेत्रत्रिभागस्य दृष्टिनिरोधिनीं कुङ्कुमकपिलां केसरसटां खुरधारिणीवि-

न्यस्तचरणो लीलामन्दं मन्दुरादारुदत्तदेहभरः सकुतूहलमुवाच । 'केयूरक कथय मन्निर्गमादारभ्य को वा वृत्तान्तो गन्धर्वराजकुले केन वा व्यापारेण वासरमतिनीतवती गन्धर्वराजपुत्री किं वाकरोन्महाश्वेता किमभाषत वा मदलेखा के वाभवन्नालापाः परिजनस्य भवतो वा को व्यापार आसीत् । आसीद्वा काचिदस्मदाश्रयिणी कथा' । केयूरकस्तु सर्वमाचचक्षे । "देव श्रूयताम् । निर्गते त्वयि हृदयसहस्रप्रयाणपटहकलकलमिव नूपुरचक्रक्वणितेन कन्यकान्तःपुरे कुर्वेति देवी कादम्बरी सपरिजना सौधशिखरमारुह्य तुरगधूलिरेखाधूसरं देवस्यैव गमनमार्गमालोकितवती । तिरोहितदर्शने च देवे मदलेखास्कन्धनिक्षिप्तमुखी प्रीत्या तं दिगन्तं दुग्धोदधिधवलैः प्लावयन्तीव दृष्टिपातैः सितातपत्रापदेशेन शशिनेवेर्ष्यया निवार्यमाणरविकरस्पर्शा सुचिरं तत्रैव स्थितवती । तस्माच्च कथमपि सखेदमवतीर्य क्षणमिवास्थानमण्डपे स्थित्वोत्थाय स्खलनभियेव निवेद्यमानोपहारकुसुमा शब्दायमानैर्मधुकरैः, जलधाराधवलनखमयूखोन्मुखानामनुगलं गलद्भिर्वलयैः कण्ठबन्धानिवोपपादयन्ती केकारवोद्विग्ना भवनशिखण्डिनाम्, पदे पदे च कुसुमधवलान्करेण गृहलतापल्लवान्मनसा च देवस्य गुणगणानवलम्बमाना तमेव क्रीडापर्वतकमागतवती यत्र स्थितवान्देवः । तमुपेत्य च 'देवेनात्र मरकतशिलामकरिकाप्रणालप्रस्रवणसिच्यमानहरितलतामण्डपे शीकरिणि शिलातले स्थितम्, अत्र गन्धोदकपरिमललीनालिजालजटिलशिलाप्रदेशे स्नातम्, अत्र कुसुमधूलिसिकतिले गिरिनदिकातटे भगवानर्चितः शूलपाणिः, अत्र ह्रेपितशशधररोचिषि स्फाटिकशिलातले भुक्तम्, अत्र संक्रान्तचन्दनरसलाञ्छने मुक्ताशैलशिलापट्टे सुप्तम्', इति परिजनेन पुनरुक्तं निवेद्यमानानि देवस्यैव स्थानचिह्नानि पश्यन्ती क्षपितवती दिवसम् । दिवसावसाने च कथमपि महाश्वेताप्रयत्नादनभिमतमपि तस्मिन्नेव स्फटिकमणिवेश्मन्याहार-

१ 'कुर्वन्ती' इति न.

मकरोत्। अस्तमुपगते च भगवति रवावुदिते चन्द्रमसि तत्रैव कंचित्कालं स्थित्वा चन्द्रकान्तमयीव चन्द्रोदये प्रत्यार्द्रीकृततनुश्चन्द्रबिम्बप्रवेशभयेनेव करौ कपोलयोः कृत्वा किमपि चिन्तयन्ती मुकुलितेक्षणा क्षणमात्रं स्थित्वोत्थाय विमलनखनिपतितशशिप्रतिमाभरगुरूणीव कृच्छ्रादुत्क्षिपन्ती लीलामन्थरगमनपटूनि पदानि शय्यागृहमगात्। शयननिक्षिप्तगात्रयष्टिश्च ततः प्रभृति प्रबलया शिरोवेदनया विचेष्टमाना दारुणेन च दाहरूपिणा ज्वरेणाभिभूयमाना केनाप्याधिना मङ्गलप्रदीपैः कुमुदाकरैश्चक्रवाकैश्च सार्धमनिमीलितलोचना दुःखदुःखेन क्षणदामनैषीत्। उषसि च मामाहूय देवस्य वार्ताव्यतिकरोपलम्भाय सोपालम्भमादिष्टवती।

चन्द्रापीडस्तदाकर्ण्य जिगमिषुरश्वोऽश्व इति वदन्भवनान्निर्ययौ। आरोपितपर्याणं च त्वरिततुरगपरिचारकोपनीतमिन्द्रायुधमारुह्य, पश्चादारोप्य पत्रलेखाम्, स्कन्धावारे स्थापयित्वा वैशम्पायनम्, अशेषं परिजनं निवर्त्य च, अन्यतुरगारूढेनैव केयूरकेणानुगम्यमानो हेमकूटं ययौ। आसाद्य च कादम्बरीभवनद्वारमवततार। अवतीर्य च द्वारपालार्पिततुरंगः कादम्बरीप्रथमदर्शनकुतूहलिन्या च पत्रलेखया चानुगम्यमानः प्रविश्य 'क्व देवी कादम्बरी तिष्ठति' इति संमुखागतमन्यतमं वर्षधरमप्राक्षीत्। कृतप्रणामेन च तेन 'देव मत्तमयूरस्य क्रीडापर्वतकस्याधस्तात्कमलवनदीर्घिकातीरे विरचितं हिमगृहमध्यास्ते' इत्यावेदिते केयूरकेणोपदिश्यमानवर्त्मा प्रमदवनमध्येन गत्वा किंचिदध्वानं मरकतहरितानां कदलीदलानां प्रभया शष्पीकृतरविकिरणं हरितायमानं दिवसं ददर्श। तेषां च मध्ये निरन्तरनलिनीदलच्छन्नं हिमगृहमपश्यत्। तस्माच्च निष्पतन्तमार्द्रांशुकच्छलेनाच्छोदजलेनेव संवीतम्, बाहुलताविधृतैर्मृणालवलयैराभरणकैरिव धवलितावयवम्, आपाण्डुभिश्चैकश्रवणाश्रयैस्ताडङ्कीकृतैः केतकीगर्भदलैरुपहसितदन्तपत्रम्, आलिखितचन्दनललाटिकानि मुखारविन्दानि बद्धसौभाग्यपट्टा-

नीव दधानम्, कृतचन्दनबिन्दुविशेषकांश्च दिवापि स्पर्शलोभस्थितेन्दुप्रतिबिम्बानिव कपोलानुद्वहन्तम्, अपहृताशेषशिरीषसौभाग्याभिः शैवलमञ्जरीभिः कृतकर्णपूरम्, कर्पूरधूलिधूसरेषु मलयजरसलवलुलितेषु बकुलावलीवलयेषु स्तनेषु न्यस्तनलिनीपत्रप्रावरणम्, अनवरतचन्दनचर्चाप्रणयनपाण्डुरैः संतापरोषमृदितचन्द्रकरैरिव करैः कल्पितमृणालदण्डानि बिसतन्तुमयानि चामराणि बिभ्राणम्, उन्नालैश्च कमलैः कुमुदैः कुवलयैः कदलीदलैः कमलिनीपलाशैः कुसुमस्तबकैश्चातपत्रीकृतैर्निवारितातपम्, जलदेवतानामिव समूहम्, वरुणश्रियामिव समागमम्, शरदामिव समाजम्, सरसीनामिव गोष्ठीबन्धम्, शिशिरोपचारनिपुणं कादम्बर्याः शरीरपरिचारकं शरीरप्रायं परिजनमद्राक्षीत् ।

तेन च प्रणम्यमानः पादनखपतनभयादिव त्वरितापसृतेन दीयमानमार्गश्चन्दनपङ्ककृतवेदिकानां पुण्डरीककलिकाघटितघण्टिकानां विकसितसिन्धुवारकुसुममञ्जरीचामराणां लम्बितस्थूलमल्लिकामुकुलहाराणामाबद्धलवङ्गपल्लववन्दनमालिकानां[1] दोलायमानकुमुददामध्वजानां मृणालवेत्रहस्ताभिर्गृहीतरुचिरकुसुमाभरणाभिर्मधुलक्ष्मीप्रतिकृतिभिरिव द्वारपालिकाभिरधिष्ठितानां कदलीतोरणानां तलेन प्रविश्य सर्वतो निसृष्टदृष्टिर्दृष्टवान्क्वचिदुभयतटनिखाततमालपल्लवकृतवनलेखाः कुमुदधूलिवालुकापुलिनमालिनीश्चन्दनरसेन प्रवर्त्यमाना गृहनदिकाः, क्वचिन्निचुलमञ्जरीरचितरक्तचामराणां जलार्द्रवितानकानां तलेषु ससिन्दूरकुट्टिमेष्वास्तीर्यमाणानि रक्तपङ्कजशयनानि, क्वचिदेलारसेन सिच्यमानानि स्पर्शानुमेयरम्यभित्तीनि स्फटिकभवनानि, क्वचिच्छिरीषपक्ष्मकृतशाद्वलानां मृणालधारागृहाणां शिखरमारोप्यमाणानां धाराकदम्बधूलिधूसराणां यन्त्रमयूरकाणां कदम्बकानि, क्वचित्सहकाररससिक्तैर्जम्बूपल्लवैराच्छाद्यमानाभ्यन्तराः पर्णशालाः, क्वचित्क्रीडितकृत्रिमकरिकलभयूथका-

१ 'चन्दनमालिकानाम्' इति **न-क.**

कुलीक्रियमाणाः काञ्चनकमलिनिकाः, क्वचिद्गन्धोदककूपेषु बद्धकाञ्चनसुधापङ्कामपीठेषु स्थूलबिसलतादण्डघटितारकाणि कृत[1]केतकदलजलद्रोणिकानि कुवलयावलीरज्जुभिर्ग्रथ्यमानानि पत्रपुटघटीयन्त्रकाणि, क्वचित्स्फटिकबलाकावलीवान्तवारिधारा लिखितेन्द्रायुधाः संचार्यमाणा मायामेघमालाः, क्वचिदुपान्तरूढपाण्डुयवाङ्कुरासु तरत्तरुणमालतीकुड्मलदन्तुरिततरंगासु हरिचन्दनद्रववापिकासु शिशिरीक्रियमाणा हारयष्टीः, क्वचिन्मुक्ताफलक्षोदरचितालवालकाननवरतस्थूलजलबिन्दुदुर्दिनमुत्सृजतः यन्त्रवृक्षकान्, क्वचिद्विधुतपक्षनिक्षिप्तसीकरानीतनीहारा भ्रमन्तीर्यन्त्रमयीः पत्रशकुनिश्रेणीः, क्वचिन्मधुकरकिङ्किणीपङ्क्तिपटुतर[2]बाध्यमानाः कुसुमदामदोलाः, क्वचिदुदरारूढनिर्गतोन्नालनलिनीच्छदच्छादितमुखान्प्रवेश्यमानाञ्छातकुम्भकुम्भान्, क्वचिद्धटितकदलीगर्भस्तम्भदण्डानि बध्यमानानि चारुवंशाकृतीनि कुसुमस्तबकातपत्राणि, क्वचित्करमृदितकर्पूरपल्लवरसेनाधिवास्यमानानि बिसतन्तुमयान्यंशुकानि, क्वचिल्लवलीफलद्रवेणार्द्रीक्रियमाणांस्तृणशू[3]कमञ्जरीकर्णपूरान्, क्वचिदम्भोजिनीदलव्यजनैर्वीज्यमानानुपलभाजनभाजः शीतौषधिरसानन्यांश्चैवंप्रकाराञ्छिशिरोपचारोपकरणकल्पनाव्यापारान्परिजनेन कृतान्क्रियमाणांश्च वीक्षमाणो हिमगृहकस्य मध्यभागं हृदयमिव हिमवतः, जलक्रीडागृहमिव प्रचेतसः, जन्मभूमिमिव सर्वचन्द्रकलानाम्, कुलगृहमिव सर्वचन्दनवनदेवतानाम्, प्रभवमिव सर्वचन्द्रमणीनाम्, निवासमिव सर्वमाघमासयामिनीनाम्, संकेतसदनमिव सर्वप्रावृषाम्, ग्रीष्मोष्मापनोदोद्देशमिव सर्वनिम्नगानाम्, वडवानलसंतापापनोदननिवासमिव सर्वसागराणाम्, वैद्युतदहनदाहप्रतीकारस्थानमिव सर्वजलधराणाम्, इन्दुविरहदुःसहदिवसातिवाहनस्थानमिव कुमुदिनीनाम्, हरहुताशननिर्वापणक्षे-

१ 'कृतक' इति प-क. २ 'पटुतराबध्यमानाः' इति न. ३ 'तृणशून्य' इति क.

त्रमिव मकरध्वजस्य, दिनकरकरैरपि सर्वतो जलयन्त्रधारासहस्रसमुत्सारितैरतिशीतस्पर्शभयनिवृत्तैरिव परिहृतम्, अनिलैरपि कदम्बकेसरोत्करवाहिभिः कण्टकितैरिवानुगतम्, कदलीवनैरपि पवनचलितदलैर्जाड्यजनितवेपथुभिरिव परिवारितम्, अलिभिरपि कुसुमामोदमदमुखरैराबद्धदन्तवीणैरिव वाचालितम्, लताभिरपि निरन्तरमधुकरपटलजटिलाभिर्गृहीतनीलप्रावरणकाभिरिव विराजितमाससाद । क्रमेण च तत्रान्तर्बहिश्चातिबहलेन पिण्डहार्येणेवोपलिप्यमानोतिशीतलेन स्पर्शेनामन्यतात्मनो मनश्चन्द्रमयं कुमुदमयानीन्द्रियाणि ज्योत्स्नामयान्यङ्गानि मृणालिकामयीं धियम् । अगणयच्च हारमयानर्ककिरणांश्चन्दनमयमातपं कर्पूरमयं पवनमुदकमयं कालं तुषारमयं त्रिभुवनम् ।

एवंविधस्य च तस्यैकदेशे सखीकदम्बकपरिवृतामशेषसरित्परिवारामिव भगवतीं गङ्गां हिमवतो गुहातल[1]गताम्, कुल्याभ्रमिभ्रमितेन कर्पूररसस्रोतसा कृतपरिवेशाया मृणालदण्डमण्डपिकायास्तले कुसुमशयनमधिशयानाम्, हाराङ्गदवलयरसनानूपुरैर्मृणालमयैर्निगडैरिव संयतामीर्ष्यया मन्मथेन, चन्दनधवले स्पृष्टामिव ललाटे शशलाञ्छनेन, बाष्पवारिवाहिनि चुम्बितामिव चक्षुषि वरुणेन, वर्धितनिश्वासमरुति दष्टामिव मुखे मातरिश्वना, संतापप्रतप्तेष्वध्यासितामिवाङ्गेषु पतङ्गेन, कन्दर्पदाहदीपिते गृहीतामिव हृदये हुतभुजा, स्वेदिनि परिष्वक्तामिव वपुषि जलेन, दैवतैरपि विलुप्यमानसौभाग्यामिव सर्वशः, हृदयेन सह प्रियतमसमीपमिवोपगतैरङ्गैरुपजनितदौर्बल्याम्, आश्यानचन्दनपाण्डुरं च रोमाञ्चमनवरतहारस्पर्शलग्नं मुक्ताफलकिरणपुञ्जमिवोद्वहन्तीम्, स्वेदसीकरिणीं च कपोलपालीं पक्षपवनेन वीजयद्भिरनुकम्प्यमानामिवावतंसमधुकरैः, अवतंसमधुकररवदहनदग्धमिव श्रोत्रमपाङ्गनिर्गतेनाश्रुस्रोतसा सिञ्चन्तीम्, अतिप्रवृत्तस्य चाश्रुणो निर्वाहप्रणा-

१ 'गृहाचलगताम्' इति प-न.

लिकामिव कर्पूरकेतकीकलिकां कर्णे कलयन्तीम्, आयतश्वासविधुतितरलितेन च संतापभयपलायमानेन देहप्रभावितानेनेवांशुकेन विमुच्यमानकुचकलशाम्, आपतत्प्रचलचामरप्रतिबिम्बं च कुचकलशयुगलं प्रियान्तिकगमनौत्सुक्यकृतपक्षमिव करतलेन निरुन्धतीम्, मुहुर्मुहुर्भुजलतया तुषारशिलाशालभञ्जिकामालिङ्गन्तीम्, मुहुः कपोलफलकेन कर्पूरपुत्रिकामाश्लिष्यन्तीम्, मुहुश्चरणारविन्देन चन्दनपङ्कप्रतियातनामास्पृशन्तीम्, स्तनसंक्रान्तेनात्ममुखेनापि कुतूहलिनेव परिवृत्य विलोक्यमानाम्, कर्णपूरपल्लवेनापि स्वप्रतिबिम्बपल्लवशायिना सोत्कण्ठेनेव चुम्ब्यमानकपोलफलकाम्, हारैरपि मुक्तात्मभिर्मदनपरवशैरिव प्रसारितकरैरालिङ्ग्यमानाम्, मणिदर्पणमुरसि निहितं नोदिर्तव्यमद्येति जीवितस्पर्शमयं शपथं शशिनमिव कारयन्तीम्, करिणीमिव संमुखागतप्रमदवनगन्धवारणप्रसारितकराम्, प्रस्थितामिवानभीष्टदक्षिणवातमृगागमनाम्, मदनाभिषेकवेदिकामिव कमलावृतचन्दनधवलपयोधरकलशावष्टब्धपार्श्वाम्, आकाशकमलिनीमिव स्वच्छाम्बरतलदृश्यमानमृणालकोमलोरुमूलाम्, कुसुमचापलेखामिव मदनारोपितगुणकोटिकान्ततराम्, मधुमासदेवतामिव शिशिरहारिणीम्, मधुकरीमिव कुसुममार्गणाकुलाम्, चन्दनविलेपनामनङ्गरागिणीं च बालां मन्मथजननीं च मृणालिनीमभ्यर्थिततुषारस्पर्शां च कादम्बरीं व्यलोकयत् ।

अथ सा यथादर्शनमागत्यागत्य चन्द्रापीडागमनमावेदयन्तं परिजनमुत्तरलतारकेण चक्षुषा 'कथय, किं सत्यमागतः, दृष्टस्त्वया, कियत्यध्वनि, क्वासौ' इति प्रतिमुखं निक्षिप्तेनोनक्षरं पप्रच्छ । प्रवर्धमानधवलिम्ना चक्षुषा दृष्ट्वा च संमुखमापतन्तं तं दूरादेव वरारोहा नवग्रहा करिणीवोरुस्तम्भविधृता, विचेष्टमानाङ्गी, कुसुम-

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१ 'विनोदितव्यमेतत्' इति न. २ 'निक्षिप्तनामाक्षरम्' इति न.

शयनपरिमलोपगतैः परवशा मुखरैर्मधुकरकुलैरिवोत्थाप्यमाना, संभ्रमच्युतोत्तरीयका हारकिरणानुरसि कर्तुमिच्छन्ती, मणिकुट्टिमनिहितेन वामकरतलेन हस्तावलम्बनं निजप्रतिमामिव याचमाना, स्रस्तकेशकलापसंयमनश्रमितेन गलत्स्वेदसलिलेन दक्षिणकरेण समभ्युक्ष्येवात्मानमर्पयन्ती, वलितत्रिकताम्यत्त्रिवलीतरंगितरोमराजितया निष्पीड्यमानेव सर्वरसाननङ्गेन, अन्तःप्रविष्टललाटिकाचन्दनरसमिश्रमिव चक्षुषा क्षरन्ती शिशिरमानन्दजलम्, आनन्दवारिबिन्दुवेणिकया चलितावतंसधूलिधूसरं प्रियप्रतिमाप्रवेशलोभेनेव कपोलफलकं प्रक्षालयन्ती, ललाटिकाचन्दनभरेणेव किंचिदधोमुखी, तत्क्षणमपाङ्गभागपुञ्जिततारकया तन्मुखलग्नयेव दीर्घया दृष्ट्याकृष्यमाणा कुसुमशयनादुत्तस्थौ । चन्द्रापीडस्तु समुपसृत्य पूर्ववदेव तां महाश्वेताप्रणामपुरःसरं दर्शितविनयः प्रणनाम । कृतप्रतिप्रणामायां च तस्यां पुनस्तस्मिन्नेव कुसुमशयने समुपविष्टायां प्रतीहार्या समुपनीतां जाम्बूनदमयीमासन्दिकां रोचिष्णुरत्नप्रत्युप्तपादां पादेनैवोत्सार्य क्षितावेवोपाविशत् । अथ केयूरकः 'देवि देवस्य चन्द्रापीडस्य प्रसादभूमिरेषा पत्रलेखा नाम ताम्बूलकरङ्कवाहिनी' इत्यभिधाय पत्रलेखामदर्शयत् । अथ कादम्बरी दृष्ट्वा ताम्, 'अहो मानुषीषु पक्षपातः प्रजापतेः' इति चिन्तयांबभूव । कृतप्रणामां च तां सादरमेह्येहीत्यभिधायात्मनः समीपे सकुतूहलं परिजनेन दृश्यमानां पृष्ठतः समुपावेशयत् । दर्शनादेवोपारूढप्रीत्यतिशया च मुहुर्मुहुरेनां सोपग्रहं करकिसलयेन पस्पर्श ।

चन्द्रापीडस्तु सपदि कृतसकलागमनोचितोपचारस्तदवस्थां चित्ररथतनयामालोक्याचिन्तयत् । 'अतिदुर्विदग्धं हि मे हृदयमद्यापि न श्रद्दधाति । भवतु पृच्छामि तावदेनां निपुणालापेन' इति । प्रकाशमब्रवीत् । 'देवि, जानामि कामरतिं निमित्तीकृत्य प्रवृत्तोयमविचलसंतापतन्त्रो व्याधिः । सुतनु सत्यं न तथा त्वामेष

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१ 'आच्छाद्यमाना' इति न.

व्यथयति यथास्मान् । इच्छामि देहदानेनापि स्वस्थामत्रभवतीं कर्तुम् । उत्कम्पिनीमनुकम्पमानस्य कुसुमेषु पीडया पतितामवेक्षमाणस्य पततीव मे हृदयम् । अनङ्गदे तनुभूते ते भुजलते । गाढसंतापतया च दृष्ट्या वहसि स्थलकमलिनीमिव रक्ततामरसाम् । दुःखितायां च त्वयि परिजनेपि चानवरतकृताश्रुबिन्दुपातेन वर्तते मुक्ताभरणता । गृहाण स्वयं वरार्हाणि मङ्गलप्रसाधनानि । सकुसुमशिलीमुखा हि शोभते नवा लता' इति । अथ कादम्बरी बालतया स्वभावमुग्धापि कन्दर्पेणोपदिष्टयेव प्रज्ञया तमशेषमस्याव्यक्तव्याहारसूचितमर्थं मनसा जग्राह । मनोरथानां तु तावतीं भूमिमसंभावयन्ती शालीनतां चावलम्बमाना तूष्णीमेवासीत् । केवलमुत्पादितान्यव्यपदेशा तत्क्षणं तमाननामोदमधुकरपटलान्धकारितं द्रष्टुमिव स्मितालोकमकरोत् । ततो मदलेखा प्रत्यवादीत् । 'कुमार किं कथयामि । दारुणोयमकथनीयः खलु संतापः । अपि च कुमारभावोपेतायाः किमिवास्या यन्न संतापाय । तथा हि । मृणालिन्याः शिशिरकिसलयमपि हुताशनायते । ज्योत्स्नाप्यातपायते । ननु किसलयतालवृन्तवातैर्मनसि जायमानं किं न पश्यसि खेदम् । धीरत्वमेव प्राणसंधारणहेतुरस्याः' इति । कादम्बरी तु हृदयेन तमेव मदलेखालापमस्य प्रत्युत्तरीचकार । चन्द्रापीडोप्युभयथाघटमानार्थतया संदेहदोलारूढेनैव चेतसा महाश्वेतया सह प्रीत्युपचयचतुराभिः कथाभिर्महान्तं कालं स्थित्वा तथैव महता यत्नेन मोचयित्वात्मानं स्कन्धावारगमनाय कादम्बरीभवनान्निर्ययौ ।

निर्गतं च तुरंगममारुरुक्षन्तं पश्चादागत्य केयूरकोभिहितवान् । "देव मदलेखा विज्ञापयति । 'देवी कादम्बरी प्रथमदर्शनजनितप्रीतिः पत्रलेखां निवर्त्यमानामिच्छति पश्चाद्यास्यति' इति । श्रुत्वा देवः प्रमाणम्" इति । आकर्ण्य चन्द्रापीडः 'केयूरक धन्या स्पृहणीया च पत्रलेखा यामेवमनुबध्नाति दुर्लभो देवीप्रसादः, प्रवे-

1 'परिजनोऽपि' इति न.

श्यताम्' इत्यभिधाय पुनः स्कन्धावारमेवाजगाम। प्रविशन्नेव पितुः समीपादागतमभिज्ञाततरमालेखहारकमद्राक्षीत्। धृततुरंगमश्च प्रीतिविस्फारितेन चक्षुषा दूरादेवापृच्छत्। 'अङ्ग कच्चित्कुशली तातः सह सर्वेण परिजनेनाम्बा च सर्वान्तःपुरैः' इति। अथासावुपसृत्य प्रणामानन्तरं 'देव यथाज्ञापयसि' इत्यभिधाय लेखद्वितयमर्पयांबभूव। युवराजस्तु शिरसि कृत्वा स्वयमेव च तदुन्मुच्य क्रमशः पपाठ।

"स्वस्त्युज्जयिनीतः सकलराजन्यशिखण्डशेखरीकृतचरणारविन्दः परममाहेश्वरो महाराजाधिराजो देवस्तारापीडः सर्वसंपदामायतनं चन्द्रापीडमुदञ्चच्चारुचूडामणिमरीचिचक्रचुम्बिन्युत्तमाङ्गे चुम्बन्नन्दयति। कुशलिन्यः प्रजाः। किं तु कियानपि कालो भवतोऽदृष्टस्य गतः। बलवदुत्कण्ठितं नो हृदयम्। देवी च सहान्तःपुरैर्म्लानिमुपनीता। अतो लेखवाचनविरतिरेव प्रयाणकालतां नेतव्या" इति। शुकनासप्रेषिते द्वितीयेप्यमुमेवार्थं लिखितमवाचयत्। अस्मिन्नेवावसरे समुपसृत्य वैशम्पायनोपि लेखद्वितयमपरमात्मीयमस्मादभिन्नार्थमेवादर्शयत्। अथ यथाज्ञापयति तात इत्युक्त्वा तथैव च तुरगाधिरूढः प्रयाणपटहमवादयत्। समीपे स्थितं च महताश्वीयेन परिवृतं महाबलाधिकृतं बलाहकपुत्रं मेघनादनामानमादिदेश। "भवता पत्रलेखया सहागन्तव्यम्। नियतं च केयूरकस्तामादायैतावतीं भूमिमागमिष्यतीति तन्मुखेन विज्ञाप्या प्रणम्य देवी कादम्बरी। 'नन्वियं सा त्रिभुवननिन्दनीया निरनुरोधा निष्परिचया दुर्ग्रहा प्रकृतिर्मर्त्यानां येषामकाण्डविसंवादिन्यः प्रीतयो न गणयन्ति निष्कारणवत्सलताम्। एवं गच्छता मयात्मनो नीतः स्नेहः कपटकूटजालिकताम्, प्रापिता भक्तिरलीककाकुकरणकुशलताम्, पातितमुपचारमात्रमधुरं धूर्ततायामात्मार्पणम्, प्रकटितं वाङ्मनसयोर्भिन्नार्थत्वम्। आस्तां तावदात्मा। अस्थानाहितप्रसादा दिव्ययोग्या देव्यपि वक्तव्यतां नीता। जन-

यन्ति हि पश्चाद्वैलक्ष्यमभूमिपातिता व्यर्थाः प्रसादामृतदृष्टयो महताम् । न खलु तथा देवीं प्रति प्रबललज्जातिभारमन्थरं मे हृदयं यथा महाश्वेतां प्रति । नियतमेनामलीकाध्यारोपणवर्णितासद्गुणसंभारामस्थानपक्षपातिनीमसकृदुपालप्स्यते देवी । तत्किं करोमि । गरीयसी गुरोराज्ञा प्रभवति देहमात्रकस्य । हृदयेन हेमकूटनिवासव्यसनिना लिखितं जन्मान्तरसहस्रस्य दास्यपत्रं देव्याः । न दत्तमस्याटविकस्य गौल्मिकेनेव देवीप्रसादेन गन्तुम् । सर्वथा गतोस्मि पितुरादेशादुज्जयिनीम् । प्रसंगतो जनकथाकीर्तनेषु स्मर्तव्यः खलु चन्द्रापीडचण्डालः । मा चैवं मंस्था यथा जीवन्पुनर्देवीचरणारविन्दवन्दनानन्दमननुभूय स्थास्यति चन्द्रापीडः' इति । महाश्वेतायाश्च सप्रदक्षिणं शिरसा पादौ वन्दनीयौ । मदलेखायाश्च कथनीयः प्रणामपूर्वमशिथिलः कण्ठग्रहः । गाढमालिङ्गनीया च तमालिका । अस्मद्वचनादशेषः प्रष्टव्यः कुशलं कादम्बरीपरिजनः । रचिताञ्जलिना च भगवानामन्त्रणीयो हेमकूटः" इति ।

एवमादिश्य तं 'सुहृदादिसाधनमक्लेशयता शनैः शनैर्गन्तव्यम्' इत्युक्त्वा वैशम्पायनं स्कन्धावारभरे न्ययुङ्क्त । स्वयमपि च तथारूढ एव गमनहेलाहर्षहेषारवकम्पितकैलासेन खुरताण्डवखण्डितभुवा कान्तकुन्तलतावनवाहिना तरुणतुरगप्रायेणाश्वसैन्येनानुगम्यमानस्तमेव लेखहारकं पर्याणलग्नमभिनवकादम्बरीवियोगशून्येनापि हृदयेनोज्जयिनीमार्गं पृच्छन्प्रतस्थे । क्रमेण चातिप्रवृद्धप्रकाण्डपादपप्रायया, मालिनीलतामण्डपैर्मण्डलिततरुखण्डया, गजपतिपातितपादपपरिहारवक्रीकृतमार्गया, जनजनिततृणपर्णकाष्ठकोटिकूटप्रकटितवीरपुरुषघातस्थानया, महापादपमूलोत्कीर्णकान्तारदुर्गया, तृषितपथिकखण्डितदलोज्झितामलकीफलनिकरया, विकसितकरञ्जमञ्जरीरजोविच्छुरिततटैः, तटतरुबद्धपटच्चरकर्पटध्वज-

१ 'दत्तमस्याः । दविकगौल्मिकेनेव' इति न.

चिह्नैः, इष्टकास्थितशुष्कपल्लवविष्टरानुमितपथिकविश्रामैः, विश्रान्तकार्पटिकप्रस्फोटितचरणधूलिधूसरकिसलयलाञ्छितोपकण्ठैः, पत्रसंकरासुरभीकृताशिशिरपङ्किलविवर्णास्वादुजलैः, व्रततिग्रन्थिग्रथितपर्णपुटतृणपूलीचिह्नानुमेयैर्जरत्कान्तारकूपैरसुलभसलिलतयानभिलषितोद्देशया, मधुबिन्दुस्यन्दिसिन्धुवारवनराजिरजोधूसरिततीराभिश्च कुब्जकलताजालकैर्जटिलीकृतसैकताभिरध्वगोत्खातवालुकाकूपकोपलभ्यमानकलुषस्वल्पसलिलाभिः शुष्कगिरिनदिकाभिर्विषमीकृतान्तरालया, कुक्कुटकुलकौलेयकरटितानुमीयमानगुल्मगहनग्रामटिकया शून्यया दिवसमटव्या गत्वा परिणते रविबिम्बे बिम्बारुणातपविसरे वासरे निःशाखीकृतकदम्बशाल्मलीपलाशबहुलैः शिखरशेषैकपल्लवविडम्बितातपत्रैः पादपैरूर्ध्वस्थितप्ररोहस्थूलस्थाणुमूलग्रन्थिजटिलैश्च हरितालकपिलपक्ववेणुविटपिदलरचितवृतिभिर्मृगभयकृततृणपुरुषकैर्विपाकपाण्डुभिः फलिनैः प्रियङ्गुप्रायैरटवीक्षेत्रैर्विरलीकृतवनप्रदेशे चिरप्ररूढस्य रक्तचन्दनतरोरुपरि बद्धम्, सरसपिशितपिण्डनिभैरलक्तकैरभिनवशोणितारुणेन रक्तचन्दनरसेन चार्द्रम्, जिह्वालतालोहिनीभी रक्तपताकाभिः केशकलापकान्तिना च कृष्णचामरावचूलेन प्रत्यग्रविशसितानां जीवानामिवावयवैरुपरचितदण्डमण्डनम्, परिणत[1]वराटकघटितबुद्बुदार्धचन्द्रखण्डखचितं सुतमहिषरक्षणावतीर्णदिनकरावतारितशशिनेव विराजितशिखरम्, दोलायितशृङ्गसङ्गिलोहशृङ्खलावलम्बमानघर्घररवघोरघण्टया च घटितकेसरिसटारुचिरचामरया काञ्चनत्रिशूलिकया लिखितनभःस्थलमितस्ततः पथिकपुरुषोपहारमार्गमिवालोकयन्तं महान्तं रक्तध्वजं दूरत एव ददर्श ।

तदभिमुखश्च किंचिदध्वानं गत्वा केतकीसूचिखण्डपाण्डुरेण वनद्विरददन्तकपाटेन परिवृताम्, लोहतोरणेन च रक्तचामरावलिपरिकरां कालायसदर्पणमण्डलमालां शबरमुखमालामिव कपिलके-

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१ 'परिणद्ध' इति क.

शभीषणां बिभ्राणेन सनाथीकृतद्वारदेशाम्, अभिमुखप्रतिष्ठितेन च विनिहितरक्तचन्दनहस्तकतया रुधिरारुणयमकरतलास्फालितेनेव शोणितलवलोभलोलशिवालिह्यमानलोहितलोचनेन लोहमहिषेणाध्यासिताञ्जनशिलावेदिकाम्, क्वचिद्रक्तोत्पलैः शबरनिपातितानां वनमहिषाणामिव लोचनैः क्वचिदगस्तिकुड्मलैः केसरिणामिव करजैः क्वचित्किंशुककुसुमकुड्मलैः शार्दूलानामिव सरुधिरैर्नखैः कृतपुण्यपुष्पप्रकराम्,अन्यत्राङ्कुरितामिव कुटिलहरिणविषाणकोटिकूटैः पल्लवितामिव सरसजिह्वाच्छेदशतैः कुसुमितामिव रक्तनयनसहस्रैः फलितामिव मुण्डमण्डलैरुपहारहिंसां दर्शयन्तीम्, शाखान्तरालनिरन्तरनिलीनरक्तकुक्कुटकुलैः श्वभयादकालदर्शितकुसुमस्तबकैरिव रक्ताशोकविटपैर्विभूषिताङ्गणाम्, बलिरुधिरपानतृष्णया समागतैश्च वेतालैरिव तालैर्दीयमानफलमुण्डोपहाराम्,शङ्काज्वरकम्पितैरिव कदलिकावनैर्भयोत्कण्टकितैरिव श्रीफलतरुखण्डैस्त्रासोर्ध्वकेशैरिव खर्जूरवनैः समन्ताद्गहनीकृताम्, विदलितवनकरिकुम्भविगलितरक्तमुक्ताफलानि नवरुधिरारुणबलिसिक्थलुब्धमुग्धकृकवाकुग्रस्तमुक्तानि विकिरद्भिरम्बिकापरिग्रहदुर्ललितैः क्रीडद्भिः केसरिकिशोरकैरशून्योद्देशाम्, प्रभूतरुधिरदर्शनोद्भूतमूर्छापतितेनेव प्रतिबिम्बितेनास्तताम्रेण सवित्रा ताम्रतरीकृतैः क्षतजजलप्रवाहैः पिच्छिलीकृताजिराम्, अवलम्बमानदीपधूमरक्तांशुकेन ग्रथितशिखिगलवलयावलिना पिष्टपिण्डपाण्डुरितघनघण्टामालभारिणा त्रापुषसिंहमुखमध्यस्थितस्थूललोहकण्टकं दत्तदन्तदण्डार्गलं गलत्पीतनीललोहितदर्पणस्फुरितबुद्बुदमालं कपाटपट्टद्वयं दधानेन गर्भगृहद्वारदेशेन दीप्यमानाम्, अन्तःपिण्डिकापीठपातिभिश्च सर्वपशुजीवितैरिव शरणमुपागतैरलक्तकपटैरविरहितचरणमूलाम्, पतितकृष्णचामरप्रतिबिम्बानां च शिरश्छेदलग्नकेशजालकानामिव परशुपट्टिशप्रभृतीनां जीवविशसनशस्त्राणां प्रभाभिर्बद्धबहलान्धकारतया पातालनिवासिनीमिवोपलक्ष्यमाणाम्, रक्तचन्दनखचितस्फुरत्फलपल्लवकलितैश्च बिल्वपत्र-

दामभिर्बालकमुण्डप्रालम्बैरिव कृतमण्डनाम्, शोणितताम्रकदम्बस्तबककृतार्चनैश्च पशूपहारपटहपटुरटितरसोल्लसितरोमाञ्चैरिवाङ्गैः क्रूरतामुद्वहन्तीम्, चारुचामीकरपट्टप्रावृतेन च ललाटेन शबरसुन्दरीरचितसिन्दूरतिलकबिन्दुना दाडिमकुसुमकर्णपूरप्रभासेकलोहितायमानकपोलभित्तिना रुधिरताम्बूलारुणिताधरपुटेन भृकुटिकुटिलभ्रुणा रक्तनयनेन मुखेन कुसुम्भपाटलितदुकूलकलितया च देहलतया महाकालाभिसारिकावेषविभ्रमं बिभ्रतीम्, संपिण्डितनीलगुग्गुलुधूपधूमारुणीकृताभिश्च प्रचलन्तीभिर्गर्भगृहदीपिकालताभिरङ्गुलीभिरिव महिषासुरशोणितलवालोहिनीभिः स्कन्धपीठकण्डूयनचलितत्रिशूलदण्डकृतापराधं वनमहिषमिव तर्जयन्तीम्, प्रलम्बकूर्चधरैश्छागैरपि धृतव्रतैरिव स्फुरदधरपुटैराखुभिरपि जपपरैरिव कृष्णाजिनप्रावृताङ्गैः कुरङ्गैरपि प्रतिशयितैरिव ज्वलितलोहितमूर्धरत्नरश्मिभिः कृष्णसर्पैरपि शिरोधृतमणिदीपकैरिवाराध्यमानाम्, सर्वतः कठोरवायसगणेन च रटता स्तुतिपरेणेव स्तूयमानाम्, स्थूलस्थूलैः शिराजालकैर्गोधागोलिकाकृकलासकुलैरिव दग्धस्थाण्वाशङ्कया समारूढैर्गवाक्षितेन, अलक्ष्मीसमुत्खातलक्षणस्थानैरिव विस्फोटव्रणबिन्दुभिः कल्माषितसकलशरीरेण, कर्णावतंससंस्थापितया च चूडया रुद्राक्षमालिकामिव दधानेन, अम्बिकापादपतनश्यामललाटवर्धमानार्बुदेन, कुवादिकदत्तसिद्धाञ्जनस्फुटितैकलोचनतया त्रिकालमितरलोचनाञ्जनदानादरश्लक्ष्णीकृतदारुशलाकेन, प्रत्यहं कटुकालाबुस्वेदप्रारब्धदन्तुरताप्रतीकारेण, कथंचिदस्थानदत्तेष्टकाप्रहारतया शुष्कैकभुजोपशान्तमर्दनव्यसनेन, उपर्युपर्यविश्रान्तकटुकवर्तिप्रयोगवर्धिततिमिरेण, अश्मभेदसंगृहीतवराहदंष्ट्रेण, इङ्गुदीकोशकृतौषधाञ्जनसंग्रहेण, सूचीस्यूतशिरासंकोचितवामकराङ्गुलिना, कौशेयककोशावरणक्षतिव्रणितचरणाङ्गुष्ठकेन, असम्यक्कृतरसायनानीताकालज्वरेण, जरां गतेनापि दक्षिणाप-

थाधिराज्यवरप्रार्थनाकदर्थितदुर्गेण, दुःशिक्षितश्रमणादिष्टतिलकाबद्धविभवप्रत्याशेन, हरितपत्ररसाङ्गारमषीमलिनशम्बूकवाहिना, पट्टिकालिखितदुर्गास्तोत्रेण, धूमरक्तालक्तकाक्षरतालपत्रकुहकतन्त्रमन्त्रपुस्तिकासंग्राहिणा, जीर्णमहापाशुपतोपदेशलिखितमहाकालमतेन, आविर्भूतनिधिवादव्याधिना, संजातधातुवादवायुना, लग्नासुरविवरप्रवेशपिशाचेन, प्रवृत्तयक्षकन्यकाकामित्वमनोरथव्यामोहेन, वर्धितान्तर्धानमन्त्रसाधनसंग्रहेण, श्रीपर्वताश्चर्यवार्तासहस्राभिज्ञेन, असकृदभिमन्त्रितसिद्धार्थकप्रहतिप्रधावितैः पिशाचगृहीतकैः करतलताडनचिपिटीकृतश्रवणपुटेन, अविमुक्तशैवाभिमानेन, दुर्गृहीतालाबुवीणावादनोद्वेजितपथिकपरिहृतेन, दिवसमेव मशककणितानुकारि किमपि कम्पितोत्तमाङ्गं गायता, स्वदेशभाषानिबद्धभागीरथीभक्तिस्तोत्रनर्तकेन, गृहीततुरगब्रह्मचर्यतयान्यदेशागतोषितासु जरत्प्रव्रजितासु बहुकृत्वः संप्रयुक्तस्त्रीवशीकरणचूर्णेन, अतिरोषणतया कदाचिद्दुर्न्यस्ताष्टपुष्पिकापातोत्पादितक्रोधेन, चण्डिकामपि मुखभङ्गिविकारैर्भृशमुपहसता, कदाचिन्निवार्यमाणावासरुषिताध्वगारब्धबहुबाहुयुद्धपातभग्नपृष्ठकेन, कदाचित्कृतापराधबालकपलायनामर्षपश्चात्प्रधावितस्खलिताधोमुखनिपातोपलस्फुटितशिरःकपालभुग्नग्रीवेण, कदाचिज्जनपदकृतनवागतापरधार्मिकादरमत्सरोद्बद्धात्मना, निःसंस्कारतया यत्किंचनकारिणा, खञ्जतया मन्दं मन्दं संचारिणा, बधिरतया संज्ञाव्यवहारिणा, रात्र्यन्धतया दिवाविहारिणा, लम्बोदरतया प्रभूताहारिणा, अनेकशः फलपातनकुपितवानरनखोल्लेखच्छिद्रितनासापुटेन, बहुशः कुसुमावचयचलितभ्रमरसहस्रदंशशीर्णीकृतशरीरेण, सहस्रशः शयनीकृतासंस्कृतशून्यदेवकुलकालसर्पदष्टेन, शतशः श्रीफलतरुशिखरच्युतिचूर्णितोत्तमाङ्गेन, असकृदुत्सन्नदेवमातृगृहवास्यृक्षनखजर्जरितकपोलेन, सर्वदा वसन्तक्रीडिना जनेनोत्क्षिप्तखण्डखट्वारोपि-

१ 'श्रवणादिष्ट' इति **न.** २ 'निबिडीकृत' इति **न.**

तवृद्धदासीविवाहप्राप्तविडम्बनेन, अनेकायतनप्रतिशयितनिष्फलोत्थानेन, दौस्थित्यमपि विविधव्याधिपरिवृतं स्वकुटुम्बमिवोद्वहता, मूर्खतामपि बहुव्यसनानुगतां प्रसूतानेकापत्यामिव दर्शयता, क्रोधमप्यनेकदण्डाघातनिर्मितबहुगात्रगण्डकं फलितमिव प्रकाशयता, क्लेशमपि सर्वावयवज्वलितदीपिकादाहव्रणविभावितं बहुमुखमिव प्रकटयता, परिभवमपि निष्कारणाक्रुष्ट[1]जनपददत्तपदाकृष्टिशतं सप्रवाहमिव दधानेन, शुष्कवनलताविनिर्मितबृहत्कुसुमकरण्डकेन, वेणुलतारचितपुष्पपातनाङ्कुशिकेन, क्षणमप्यमुक्तकालकम्बलखण्डखोलेन, जरद्द्रविडधार्मिकेणाधिष्ठितां चण्डिकामपश्यत्। तस्यामेव च वासमरचयत्।

अथावतीर्य तुरगात्प्रविश्य भक्तिप्रवणेन चेतसा तां प्रणनाम। कृतप्रदक्षिणश्च पुनः प्रणम्य प्रशान्तोद्देशदर्शनकुतूहलेन परिभ्रमन्नुच्चैरारटन्तमाक्रोशन्तं च कुपितं द्रविडधार्मिकमेकदेशे ददर्श। दृष्ट्वा च कादम्बरीविरहोत्कण्ठोद्वेगदूयमानोपि सुचिरं जहास। न्यवारयच्च तेन सार्धं संरब्ध[2]कलहानुपहसतः स्वसैनिकान्। उपसान्त्वनैश्च कथमपि प्रियालापशतानुनयैः प्रशममुपनीय क्रमेण जन्मभूमिं जातिं विद्यां च कलत्रमपत्यानि विभवं वयःप्रमाणं प्रव्रज्यायाश्च कारणं स्वयमेव पप्रच्छ। पृष्टश्चासाववर्णयदात्मानम्। अतीतस्वशौर्यरूपविभववर्णनवाचालेन तेन सुतरामरज्यत राजपुत्रः। विरहातुरहृदयस्य विनोदनतामिवागात्। उपजातपरिचयश्चास्मै ताम्बूलमदापयत्। अस्तमुपगते च भगवति सप्तसप्तौ, आवासितेषु यथासंपन्नपादपतलेषु राजसूनुषु, शाखावसक्ततपनीयपर्याणेषु क्षितितललुठनपांशुलसटावधूननानुमितोत्साहेषु गृहीतकतिपयशष्पकवलेषु पीतोदकेषु स्नानार्द्रपृष्ठतया विगतश्रमेषु पुरोनिखातकुन्तयष्टिषु संयतेषु वाजिषु, वाजिसमीपविरचितपर्णप्रस्तरे च दिवसगमनखिन्नपरिकल्पितयामिके सुषुप्सति सैनिकजने,

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१ 'क्रुष्ट०' इति **न.** २ 'प्रारब्ध०' इति **न.**

कृतबहुपावकप्रभापीततमसि दिवस इव विराजमाने सेनानिवेशे, चन्द्रापीडः परिजनेनैकदेशे संयतस्येन्द्रायुधस्य पुरः परिकल्पितं प्रतीहारनिवेदितं शयनीयमगात् । निषण्णस्य चास्य तत्क्षणमेव पस्पर्श दुःखासिका हृदयम् । अरतिगृहीतश्च विसर्जयांबभूव राजलोकम् । अतिवल्लभानपि नाललाप पार्श्वस्थान् । निमीलितलोचनो मुहुर्मुहुर्मनसा जगाम किंपुरुषविषयम् । अनन्यचेताः सस्मार हेमकूटस्य । निष्कारणबान्धवतामचिन्तयन्महाश्वेताप्रसादानाम् । जीवितफलमभिललाष पुनः पुनः कादम्बरीदर्शनम् । अपगताभिमानपेशलाय नितरामस्पृहयन्मदलेखापरिचयाय । तमालिकां द्रष्टुमाचकाङ्क्ष । केयूरकागमनमुत्प्रैक्षत । हिमगृहकमपश्यत् । उष्णमायतं पुनरुक्तं निशश्वास । बबन्ध चाधिकां प्रीतिं शेषहारे । पश्चात्स्थितां पुण्यभागिनीममन्यत पत्रलेखाम् । एवं चानुपजातनिद्र एव तामनयन्निशाम् । उषसि चोत्थाय तस्य जरद्द्रविडधार्मिकस्येच्छया निसृष्टैर्धनविसरैः पूरयित्वा मनोरथमभिमतमभिरमणीयेषु प्रदेशेषु निवसन्नल्पैरेवाहोभिरुज्जयिनीमाजगाम ।

आकस्मिकागमनप्रहृष्टसंभ्रान्तानां पौराणामर्घकमलानीव नमस्काराञ्जलिसहस्राणि प्रतीच्छन्नतर्कित एवाविवेश नगरीम् । अहमहमिकया च प्रधावितादतिरभसहर्षरसविह्वलात्परिजनात् 'द्वारि देव चन्द्रापीडो वर्तते' इत्युपलभ्यास्य पिता निर्भरानन्दमन्दगमनो मन्दर इव क्षीरोदजलमुत्तरीयांशुकममलमागलितमाकर्षन्प्रहर्षनेत्रजलबिन्दुवर्षी मुक्ताफलासार इव कल्पपादपः प्रत्यासन्नवर्तिभिर्जरापाण्डुमौलिभिश्चन्दनविलेपनैरनुपहतक्षौमधारिभिः केयूरिभिरुष्णीषिभिः किरीटिभिः शेखरिभिर्बहुकैलासामिव बहुक्षीरोदामिव क्षितिं दर्शयद्भिः प्रतिपन्नासिवेत्रच्छत्रकेतुचामरैरनुगम्यमानो राजसहस्रैश्चरणाभ्यामेव प्रत्युज्जगाम । दृष्ट्वा च पितरं दूरादेवावतीर्य वाजिनश्चूडामणिमरीचिमालिना मौलिना महीमगच्छत् । अथ प्रसारितभुजेनैह्येहीत्याहूय पित्रा सुचिरं गाढमुपगूढः तत्कालसंनिहितानां

च माननीयानां कृतनमस्कारः करे गृहीत्वा विलासवतीभवनमनीयत राज्ञा । तयापि तथैव सर्वान्तःपुरपरिवारया प्रत्युद्गम्याभिनन्दितागमनः कृतागमनमङ्गलाचारो दिग्विजयसंबद्धाभिरेव कथाभिः कंचित्कालं स्थित्वा शुकनासं द्रष्टुमाययौ । तत्राप्यमुनैव क्रमेण सुचिरं स्थित्वा निवेद्य वैशम्पायनं स्कन्धावारवर्तिनं कुशलिनमालोक्य च मनोरमामागत्य विलासवतीभवन एव सर्वाः स्नानादिकाः परवश इव क्रिया निरवर्तयत् । अपराह्णे निजमेव भवनमयासीत् । तत्र च रणरणकखिद्यमानमानसः कादम्बर्या विना न केवलमात्मानं स्वभवनमवन्तीनगरं वा सकलमेव महीमण्डलं शून्यममन्यत । ततो गन्धर्वराजपुत्रीवार्त्ताश्रवणोत्सुकश्च महोत्सवमिवेप्सितवरप्राप्तिकालमिवामृतोत्पत्तिसमयमिव पत्रलेखागमनं प्रत्यपालयत् ।

ततः कतिपयदिवसापगमे मेघनादः पत्रलेखामादायागच्छत् । उपानयच्चैनाम् । कृतनमस्कारां च दूरादेव स्मितेन प्रकाशितप्रीतिश्चन्द्रापीडः प्रकृतिवल्लभामपि कादम्बरीसकाशात्प्रसादलब्धापरसौभाग्यामिव वल्लभतरतामुपागतामुत्थायातिशयदर्शितादरमालिलिङ्ग पत्रलेखाम् । मेघनादं च प्रणतं पृष्ठे करकिसलयेन पस्पर्श । समुपविष्टश्चाब्रवीत् । 'पत्रलेखे कथय तत्रभवत्या महाश्वेतायाः समदलेखाया देव्याः कादम्बर्याश्च कुशलम् । कुशली वा सकलस्तमालिकाकेयूरकादिः परिजनः' इति । साब्रवीत् । "देव यथाज्ञापयसि भद्रम् । त्वामर्चयति शेखरीकृताञ्जलिना ससखीजना सपरिजना देवी कादम्बरी" । इत्येवमुक्तवतीं पत्रलेखामादाय मन्दिराभ्यन्तरं विसर्जितराजलोको विवेश । तत्र चोत्ताम्यता मनसा धारयितुमपारयन्कुतूहलमतिप्रीत्या दूरमुत्सारितपरिजनः प्रविश्यागारमचिरप्ररूढायाः स्थलकमलिन्याः पृथुभिरुन्नालैः पलाशैरुपरचितातपत्रकृत्याया अध्यास्य मध्यभागमन्यतरस्य मरकतपताकायमानस्य पत्रमण्डपस्य तले चरणारविन्देन समुत्सार्य सुखप्रसुप्तं हंस-

मिथुनमुपविश्याप्राक्षीत् । 'पत्रलेखे कथय कथमसि स्थिता । कियन्ति वा दिनानि । कीदृशो वा देवीप्रसादः । का वा गोष्ठ्यः समभवन् । कीदृश्यो वा कथाः समजायन्त । को वातिशयेनास्मान्स्मरति । कस्य वा गरीयसी प्रीतिः' । इत्येवं पृष्टा च व्यजिज्ञपत् । "देव दत्तावधानेन श्रूयतां यथा स्थितास्मि यावन्ति वा दिनानि यादृशो वा देवीप्रसादो यथा वा गोष्ठ्यः समभवन्यादृश्यश्च कथाः समजायन्त ।

ततः खल्वागते देवे केयूरकेण सह प्रतिनिवृत्याहं तथैव कुसुमशयनीयसमीपे समुपाविशम् । अतिष्ठं च सुखं नवनवाननुभवन्ती देवीप्रसादान् । किं बहुना । प्रायेण मम चक्षुषि चक्षुर्वपुषि वपुः करे करपल्लवो नामाक्षरेषु वाणी प्रीतौ हृदयं देव्याः सकलमेव तं दिवसमभवत् । अपराह्णे च मामेवावलम्ब्य निष्क्रम्य हिमगृहकात्संचरन्ती यदृच्छया निषिद्धपरिजना वल्लभबालोद्यानं जगाम । तत्र सुधाधवलां कालिन्दीजलतरङ्गमय्येव मरकतसोपानमालया प्रमदवनवेदिकामध्यारोहत् । तस्यां च मणिस्थूणावष्टम्भा स्थिता । स्थित्वा च मुहूर्तमिव हृदयेन सह दीर्घकालमवधार्य किमपि व्याहर्तुमिच्छन्ती निश्चलधृततारकेण निष्पन्दपक्ष्मणा चक्षुषा मुखं मे सुचिरं व्यलोकयत् । विलोकयन्त्येव च कृतसंकल्पा मदनाग्निं प्रवेष्टुमिच्छन्ती सस्नाविव स्वेदाम्भःस्रोतसि । स्वेदाम्भःस्रोतसेव तरलीकृता समकम्पत । कम्पिताङ्गी च पतनभियेवागृह्यत विषादेन ।

अथ मया विदिताभिप्रायया तन्मुखविनिवेशितनिष्कम्पनयनदत्तावधानयाज्ञापयेति विज्ञापिते निजावयवैरपि वेपथुमद्भिर्निवार्यमाणेव, रहस्यश्रवणलज्जयात्मप्रतिमामपि लिखितमणिकुट्टिमेन चरणाङ्गुष्ठेनापक्रमायेवामृशन्ती, भवनकलहंसान्कुट्टिमोल्लेखमुखरितनूपुरेण चरणारविन्देन विसर्जयन्ती, कर्णोत्पलमधुकरानपि स्विद्यद्वदनव्यजनीकृतेनांशुकपल्लवेनोत्सारयन्ती, ताम्बूलवीटिकाशकलमुत्कोचमिव दन्तखण्डितं शिखण्डिने ददती, वनदेवताश्रवण-

शङ्कितेव मुहुर्मुहुरितस्ततो विलोकयन्ती, वक्तुकामापि न शक्नोति स्म किंचिदपि लज्जाकलितगद्गदा गदितुम्। प्रयत्नतोपि चास्या निःशेषं ज्वलता मदनानलेनेव दग्धा, अजस्रं प्रवहता नयनोदकेनेवोढा, प्रविशद्भिर्दुःखैरिवाक्रान्ता, पतद्भिः कुसुमचापशरैरिव शकलीकृता, निष्पतद्भिर्निश्वसितैरिव निर्वासिता, हृदयवर्तिभिश्चिन्ताशतैरिव विधृता, निश्वासपायिभिर्मधुकरकुलैरिव निपीता न प्रावर्तत वाणी। केवलं दुःखसहस्रगणनाय मुक्ताक्षमालिकामिव कल्पयन्ती गलद्भिरस्पृष्टकपोलस्थलैः शुचिभिरधोमुखी नयनजलबिन्दुभिर्दुर्दिनमदर्शयत्। तदा च तस्याः सकाशादशिक्षतेव लज्जापि लज्जालीलां विनयोपि विनयातिशयं मुग्धतापि मुग्धतां वैदग्ध्यमपि वैदग्ध्यं भयमपि भीरुतां विभ्रमोपि विभ्रमितां विषादोपि विषादितां विलासोपि विलासम्। तथाभूता च देवि किमिदमिति विज्ञापिता मया प्रमृज्य लोहितायमानोदरे लोचने दुःखप्रकर्षेणात्मनः समुद्बन्धनायेव मृणालकोमलया बाहुलतया वेदिकाकुसुमपालिकाग्रथितकुसुममालामवलम्ब्य समुन्नतैकभ्रूलता मृत्युमार्गमिवालोकयन्ती दीर्घमुष्णं च निःश्वसितवती। तद्दुःखकारणमुत्प्रेक्षमाणया च कथनाय पुनःपुनरनुबध्यमाना मया व्रीडया नखमुखलिखितकेतकीदला लिखित्वेव वक्तव्यमर्पयन्ती विवक्षास्फुरिताधरा निःश्वासमधुकरानिवोपांशु संदिशन्ती क्षितितलनिहितनिश्चलनयना सुचिरमतिष्ठत्।

क्रमेण च भूयो मन्मुखे निधाय दृष्टिं पुनःपुनरप्यापूर्यमाणलोचनच्युतैर्मदनानलधूमधूसरां वाचमिव क्षालयन्ती बाष्पजलबिन्दुभिर्बाष्पजलबिन्दुव्याजेन च विलक्षस्मितस्फुरितैर्दशनांशुभिः साध्वसविस्मृतानपूर्वानभिधेयवर्णानिव ग्रथ्नती कथमपि व्याहाराभिमुखमात्मानमकरोत्। अब्रवीच्च माम्। ‘पत्रलेखे वल्लभतया तस्मिन्स्थाने न तातो नाम्बा न महाश्वेता न मदलेखा न जीवितं यत्र मे भवती। दर्शनात्प्रभृति प्रियासि। न जाने केनापि

कारणेनापहस्तितसकलसखीजनं त्वयि विश्वसिति मे हृदयम् । कमपरमुपालभे । कस्य वान्यस्य कथयामि परिभवम् । केन वान्येन सह साधारणीकरोमि दुःखम् । दुःखभारमिममसह्यं निवेद्य भवत्यास्त्यक्ष्यामि जीवितम् । जीवितेनैव शपामि ते । स्वहृदयेनापि विदितवृत्तान्तेनामुना जिह्रेमि किमुतापरहृदयेन । कथमिव मादृशी रजनिकरकिरणावदातं कौलीनेन कुलं कलङ्कयिष्यति, कुलक्रमागतां च लज्जां परित्यक्ष्यति, अकन्यकोचिते वा चापले चेतः प्रवर्तयिष्यति । साहं न संकल्पिता पित्रा न दत्ता मात्रा नानुमोदिता गुरुभिर्न किंचित्संदिशामि न किंचित्प्रेषयामि नाकारं दर्शयामि । कातरेवानाथेव बलादवलिप्तेन गुरुगर्हणीयतां नीता कुमारेण चन्द्रापीडेन । कथय महतां किमयमाचारः, किं परिचयस्येदं फलम्, यदेवमभिनवबिसकिसलयतन्तुसुकुमारं मे मनः परिभूयते । अपरिभवनीयो हि कुमारिकाजनो यूनाम् । प्रायेण प्रथमं मदनानलो लज्जां दहति ततो हृदयम् । आदौ विनयादिकं कुसुमेषुशराः खण्डयन्ति पश्चान्मर्माणि । तदामन्त्रये भवतीं पुनर्जन्मान्तरसमागमाय । न हि मे त्वत्तोन्या प्रियतरा । प्राणपरित्यागप्रायश्चित्ताचरणेन प्रक्षालयाम्यात्मनः कलङ्कम्' । इत्यभिधाय तूष्णीमभूत् ।

अहं तु यत्सत्यमविदितवृत्तान्ततया ह्रीतेव भीतेव विलक्षेव विसंज्ञेव सविषादं विज्ञापितवती । 'देवि श्रोतुमिच्छाम्याज्ञापय किं कृतं देवेन चन्द्रापीडेन को वापराधः समजनि केन वा खल्वविनयेन खेदितमखेदनीयं देव्याः कुमुदकोमलं मनः । श्रुत्वा प्रथममुत्सृष्टजीवितायां मयि पश्चात्समुत्स्रक्ष्यसि जीवितम् ।' इत्येवमभिहिता च पुनरवदत् । 'आवेदयामि ते । अवहिता शृणु । स्वप्नेषु प्रतिदिवसमागत्यागत्य मे रहस्यसंदेशेषु निपुणधूर्तः पञ्जरशुकसारिका दूतीः करोति । सुप्तायाः श्रवणदन्तपत्त्रोदरेषु व्यर्थमनोरथमोहितमानसः संकेतस्थानानि लिखति । स्वेदप्रक्षा-

लिताक्षरानपि निपतितसाञ्जनाश्रुबिन्दुपङ्क्तिकथितात्मावस्थानान्मनोहरान्संमोहाशानुवर्तिनो मदनलेखान्प्रेषयति । निजानुरागेण बलादरञ्जयदलक्तकरसेनेव चरणौ । अविनयनिश्चेतनो नखप्रतिबिम्बितमात्मानं बहु मन्यते । उपवनेष्वेकाकिन्या ग्रहणभयपलायमानायाः पल्लवलग्नांशुकदशाप्रतिहतगमनाया गृहीत्वेव सखीभिरर्पिताया मिथ्याप्रगल्भः पराङ्मुखायाः परिष्वङ्गमाचरति । स्तनस्थले मे लिखन्पत्रलतां कुटिलतामिवानृजुप्रकृतिः प्रकृतिमुग्धं मनः शिक्षयति । हृदयोत्कलिकातरङ्गवातैरिव शीतलैर्मुखमरुद्भिः श्रमजलसीकरतारकितावलीकचाटुकारः कपोलौ वीजयति । स्वेदसलिलशिथिलितग्रहणगलितोत्पलशून्येनापि करेण यवाङ्कुरानिव नखकिरणाञ्छुद्धान्दुर्विदग्धः कर्णपूरीकरोति । वल्लभतरबालबकुलसेककालकवलीकृतान्सुरागण्डूषान्सकचग्रहमसकृद्धृष्टो मां पाययति । भवनाशोकताडनोद्यतान्पादप्रहारान्दुर्बुद्धिविडम्बितः शिरसा प्रतीच्छति । मन्मथमूढमानसश्च कथय हे पत्रलेखे केन प्रकारेण निश्चेतनो निषिध्यते । प्रत्याख्यानमपीर्ष्यां संभावयति । आक्रोशमपि परिहासमाकलयति । असंभाषणमपि मानं मन्यते । दोषसंकीर्तनमपि स्मरणोपायमवगच्छति । अवज्ञानमप्यनियन्त्रणं प्रणयमुत्प्रेक्षते । लोकापवादमपि यशो गणयतीति ।

तामेवंवादिनीमाकर्ण्य प्रहर्षरसनिर्भरा मनस्यकरवम् । ‘अहो चन्द्रापीडमुद्दिश्य सुदूरमाकृष्टा खल्वियं मकरकेतुना । यदि च सत्यमेव कादम्बरीव्याजेन साक्षान्मनोभवचित्तवृत्तिः प्रसन्ना देवस्य, ततः सहजैः सादरं संवर्धितैः प्रत्युपकृतमस्य गुणैः, यशसा धवलिताः ककुभः, यौवनेन रतिरससागरतरंगैः पातिता रत्नवृष्टिः, यौवनविलासैर्लिखितं नाम शशिनि, सौभाग्येन प्रकाशिता निजश्रीः, लावण्येनैन्दवीभिरिव वृष्टममृतं कलाभिः । तथा च चिराल्लब्धः कालो मलयानिलेन समासादितोवसरश्चन्द्रोदयेन प्राप्तमनुरूपं फलं मधुमासकुसुमसमृद्ध्या गतो मदिरारसदोषो गुणतां

दर्शितं मुखं मन्मथयुगावतारेण' इति । अथाहं प्रकाशं विहस्याब्रवम् । 'देवि यद्येवमुत्सृज कोपं प्रसीद । नार्हसि कामापराधैर्देवं दूषयितुम् । एतानि खलु कुसुमचापस्य चापलानि शठस्य न देवस्य' । इत्येवमुक्तवतीं मां पुनः सकुतूहला सा प्रत्यभाषत । 'योयं कामः कोपि वा कथय कानि कान्यस्य रूपाणि' इति । तामहं व्यजिज्ञपम् । 'देवि कुतोस्य रूपम् । अतनुरेष हुताशनः । तथा हि । अप्रकाशयञ्ज्वालावलीः संतापं जनयति । अप्रकटयन्धूमपटलमश्रु पातयति । अदर्शयन्भस्मरजोनिकरं पाण्डुतामाविर्भावयति । न च तद्भूतमेतावति त्रिभुवनेस्य शरशरव्यतां यन्न यातं याति यास्यति वा[1] । गृहीतकुसुमकार्मुको बाणैर्बलवन्तमपि विध्यति । अपि चानेनाधिष्ठितानां कामिनीनां पश्यन्तीनां चिन्ताप्रियमुखचन्द्रसहस्राणि संकटमम्बरतलम्, लिखन्तीनां दयिताकारानविस्तीर्णं महीमण्डलम्, गणयन्तीनां वल्लभगुणानल्पीयसी संख्या, शृण्वतीनां प्रियतमकथामबहुभाषिणी सरस्वती, ध्यायन्तीनां प्राणसमसमागमसुखानि ह्रसीयान्कालो हृदयस्यापतति' इति ।

एतदाकर्ण्य च क्षणं विचिन्त्य प्रत्यवादीत् । 'पत्रलेखे यथा कथयसि तथा जनोयं कारितः कुमारे पक्षपातं पञ्चेषुणा । यान्यस्यैतानि रूपाणि समधिकानि वा तानि मयि वर्तन्ते । हृदयाद्व्यतिरिक्तासीदानीं भवतीमेव पृच्छामि । उपदिश त्वं यदत्र मे सांप्रतम् । एवंविधानां वृत्तान्तानामनभिज्ञास्मि । अपि च मे गुरुजनवक्तव्यतां नीताया नितरां लज्जिताया जीवितान्मरणमेव श्रेयः पश्यति हृदयम्' । इत्येवंवादिनीं भूयस्तामहमेवमवोचम् । 'अलमलमिदानीं देवि किमनेनाकारणमरणानुबन्धेन । अनाराधितप्रसन्नेन कुसुमशरेण भगवता ते वरो दत्तः । का चात्र गुरुजनवक्तव्यता यदा खलु कन्यकां गुरुरिव पञ्चशरः संकल्पयति

१ 'को वाऽस्मान्न त्रसति' इत्यस्मात्परमधिकं क–न–पुस्तकयोः.

मातेवानुमोदते पितेव ददाति सखीवोत्कण्ठां जनयति धात्रीव तरुणतायां रत्युपचारं शिक्षयति । किमिव कथयामि ते याः स्वयं वृतवत्यः पतीन् । यदि च नैवमनर्थक एव तर्हि धर्मशास्त्रोपदिष्टः स्वयंवरविधिः । तत्प्रसीद देवि । अलममुना मरणानुबन्धेन शपे ते पादपङ्कजस्पर्शेन । संदिश प्रेषय माम् । याम्यानयामि देवि ते हृदयदयितम्' । इत्येवमुक्ते मया प्रीतिद्रवार्द्रया दृष्ट्या पिबन्तीव मां निरुध्यमानैरपि मकरकेतुशरजर्जरितां भित्त्वेव लज्जां लब्धान्तरैर्निपतद्भिरनुरागविभ्रमैराकुलीक्रियमाणा प्रियवचनश्रवणप्रीत्या च स्वेदाश्लिष्टमुत्क्षिप्य रोमाञ्चजालकेन दधतीवोत्तरीयांशुकं प्रेङ्खत्कुण्डलमाणिक्यपत्रमकरकोटिलग्नं च शशिकिरणमयं मरणपाशमिव मकरकेतुना निहितं कण्ठे हारमुन्मोचयन्ती प्रहर्षविह्वलान्तःकरणापि कन्यकाजनसहजां लज्जामिवावलम्ब्य शनैरवदत् ।

'जानामि ते गरीयसीं प्रीतिम् । केवलमकठोरशिरीषपुष्पमृदुप्रकृतेः कुतः प्रागल्भ्यमेतावन्नारीजनस्य विशेषतो बालभावभाजः कुमारीलोकस्य । साहसकारिण्यस्ता याः स्वयं संदिशन्ति समुपसर्पन्ति वा । स्वयं साहसं संदिशन्ती बाला जिह्रेमि । किं वा संदिशामि । अतिप्रियोसीति पौनरुक्त्यम्, तवाहं प्रियात्मेति जडप्रश्नः, त्वयि गरीयाननुराग इति वेश्यालापः, त्वया विना न जीवामीत्यनुभवविरोधः, परिभवति मामनङ्ग इत्यात्मदोषोपालम्भः, मनोभवेनाहं भवते दत्तेत्युपसर्पणोपायः, बलाद्धृतोसि मयेति बन्धकीधार्ष्ट्यम्, अवश्यमागन्तव्यमिति सौभाग्यगर्वः, स्वयमागच्छामीति स्त्रीचापलम्, अनन्यरक्तोयं परिजन इति स्वभक्तिनिवेदनलाघवम्, प्रत्याख्यानशङ्कया न संदिशामीत्यप्रबुद्धबोधनम्, अनपेक्षितानुजीवितदुःखदारुणा स्यामित्यतिप्रणयिता, ज्ञास्यसि मरणेन प्रीतिमित्यसंभाव्यमेव' इति ।

LIST OF SOME IMPORTANT ABBREVIATIONS EMPLOYED IN THE NOTES.

अ०—अध्याय.

अमरः—The कोश of अमरसिंह.

क—Mr. Kale's edition of the Kādambarī.

का० सू०—काव्यालंकारसूत्र of वामन.

किरात—किरातार्जुनीय of भारवि.

कुमार०—कुमारसंभव of कालिदास.

न—The Nirṇayasāgara edition of the Kādambarī.

प—Dr. Peterson's edition of the Kādambarī.

पा०—The अष्टाध्यायी of पाणिनि.

मनु०—मनुस्मृति (निर्णयसागर ed.).

पु०—पुराण

याज्ञवल्क्य—याज्ञवल्क्यस्मृति.

रघु०—रघुवंश of कालिदास.

वाग्भटालं०—वाग्भटालंकार.

विष्णुपु०—विष्णुपुराण.

वेणीसं०—वेणीसंहार of भट्टनारायण.

शा०—अभिज्ञानशाकुन्तल of कालिदास.

शान्ति०—शान्तिपर्व.

सि. कौ.—सिद्धान्तकौमुदी of भट्टोजिदीक्षित.

Com.—Commentary ; commentator.

K.—Mr. Kale's edition of the Kādambarî.

N.—The Nirṇayasāgara edition of the Kādambarî.

P.—Dr. Peterson's edition of the Kādambarî.

NOTES.

Chandrāpīḍa, while pursuing a pair of Kinnaras, missed his way. Being unable to overtake them, he gave up the pursuit and thought of returning. After riding a short distance, he comes across the lake called Achchhôda.

P. 1 ll. 1–5. आलोकमात्रेणैव by the mere sight (of the lake). अपगतश्रमः—अपगतः श्रमः यस्य whose fatigue disappeared. मनसि अकरोत् thought. The subject of अकरोत् is चंद्रापीड. तुरग...नुसरणम्—तुरगस्य इव मुखं यस्य सः तुरगमुखः किन्नरः तयोः मिथुनं (couple) तस्य अनुसरणम् (pursuit). आलोकयतः qualifies मे. एतत् qualifies सरः which is the object of आलोकयतः. ईक्षणयुगलस्य नेत्रद्वयस्य. परिसमाप्तं द्रष्ट...फलम् (द्रष्टव्यस्य दर्शनं तदेव फलम्)—The fruit *i. e.* the purpose, be-all and end-all in the case of the two eyes, *viz.* seeing what is worthy of being seen, has been completely accomplished. The purpose for which man is endowed with eyes is to see what is worth seeing. रमणीयानामन्तः—the furthest limit of things beautiful *i.e.* the most beautiful thing. आह्लादनीयानाम् of delightful things. अवधिः = सीमा the highest limit. सीमान्तलेखा (सीम्नः अन्तः तस्य लेखा) Lit. the line of the furthest point of the boundary *i. e.* the utmost limit. प्रीतिजननानां of things that cause pleasure. परिसमाप्तिः = अन्तः Highest pitch. अवसानम्=अन्तः. What the author means is that the lake is the most beautiful thing in the world, the object the most worthy of being seen par excellence.

P. 1 ll. 6–10. इदं qualifies सरःसलिलम्, which is the object of उत्पाद्य. वेधसा = ब्रह्मणा. पुनरुक्त...स्वसृष्टिः (Brahmâ) has rendered his own creation as it were superfluous (by producing nectar after he had created the lake). The lake is quite sufficient for all the purposes for which अमृत is required and so there was no necessity for creating the latter. इदमपि...समर्थम् these words constitute the reason of the assertion made in the preceding sentence. अतिविमल...आह्लादयति—In these five sentences the author illustrates how the lake causes pleasurable sensations to the five ज्ञानेन्द्रियs (श्रोत्रं त्वक्चक्षुषी जिह्वा नासिका चैव पञ्चमी). प्रीतिम् pleasure. उपाहरति brings, causes. कमलसुगन्धितया (शोभनः गन्धः यस्य तत् सुगन्धि कमलैः सुगन्धि तस्य भावः कमल...न्धिता तया)—On account of its emit-

ting the perfume of the lotuses. घ्राणम् the nose. आप्याययति (causal of प्यै 1. A. with आ) gratifies. हंसमुखरतया on account of its resounding (मुखर) with the cackling of geese. श्रुतिम् the ear. रसनाम् the tongue.

P. 1 ll. 11–18. नियतम् certainly. अस्यैव of this very (lake). उमापतिः शिवः. कैलासनिवासव्यसनम्—his fondness for dwelling on the mountain कैलास. The fact that S'iva always dwells on कैलास is here represented as due to the former's eagerness for seeing the beautiful lake near कैलास. सांप्रतम् (an *adj.* of दोहदम्) proper; or an adverb 'properly'. The meaning is:—'it is not proper that विष्णु has a longing for lying on the water (of the sea, as he does at present). The sentence यत् &c. gives the reason for this assertion. If we explain by saying that 'he has no particular longing for lying on water', that explanation would be opposed to the spirit of the next sentence, containing the words अपहाय and स्वपिति (in the present tense). In the sentence यत्....स्वपिति, it is said that विष्णु does lie upon water and in the sentence न सांप्रतं &c., we think, this longing of his is declared to be improper, now that he has got such a vast lake of fresh water to lie upon. जलशयनदोहदम् (दोहदः-दम् longing, generally of a pregnant woman) his longing for lying on the waters (of the ocean). रथाङ्गपाणिः (रथाङ्गं चक्रं पाणौ यस्य) विष्णुः. Vishṇu is described as lying on the sea during the four months of the rainy season. Compare मेघदूत 'शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ'; our author himself says elsewhere (p. 40, Peterson's edi.) 'जलधरसमयमिव वनगहनमध्यसुखसुप्तहरिम्.' As the present (स्वपिति) is used, it seems to us wrong to refer to विष्णु's lying in the sea at the end of a युग. यदिद....स्वपिति. यत् means 'since'. अमृतरस इव सुरभि सलिलं यस्य this qualifies इदं (सरः), which is the object of अपहाय. The idea is that if Vishṇu at all wants to sleep on waters he should rather do so on the fresh and pleasant waters of a big lake than on those of the salt sea. लवणरसेन परुषं (disagreeable) पयः यस्य तस्मिन् उदन्वति सागरे 'उदन्वान् उदधौ च' पा० 4. 2. 13. 'जयति स भगवान्कृष्णः शेते यः शेषभोगशय्यायाम्। मध्येपयः पयोधेरपर इवांभोनिधिः कृष्णः ॥' वेणीसं०. प्रथमम् Formerly, in bygone ages. येन on account of which, so that. प्रलये कल्पान्ते यः वराहः (विष्णोरवतारः) तस्य घोणा नासिका तया अभिघातः प्रहारः पृथिव्या उद्धरणार्थं तस्माद्भीता. Being frightened by the stroke of the nose (*i. e.* the snout) of the great Boar at the time of universal destruction. भूतधात्री the supporter of all beings *i. e.* the earth. कलश...सलिलं- कलशयोनिः अगस्त्यः तेन पानाय परिकलितं (thought) सकलं सलिलं यस्य–is an *adj.* of सागरम् and means 'all the waters of which were meant

for his mouthful (lit. for drinking) by the sage Agastya.' It is said that Agastya in order to help Indra drank off the sea, because the demons named Kāleyas hid themselves in the sea during the day and stalked abroad at night. सागरमवतीर्णा entered into the ocean. The demon हिरण्याक्ष, on the strength of a boon from Brahmâ, became insolent and carried the earth into the sea; Vishṇu assuming the form of a Boar (3rd incarnation) brought it up. Compare गीतगोविन्द 'वसति दशनशिखरे धरणी तव लग्ना । शशिनि कलङ्ककलेव निमग्ना ॥ केशव धृतशूकररूप जय जगदीश हरे ॥' The earth was really taken into the sea by हिरण्याक्ष. प्रलय...भीता does not really constitute the reason why it entered the sea. The earth which was really taken into the sea by हिरण्याक्ष is represented as entering it through fear of the stroke of the tooth of the Boar when he brought it up. Perhaps Bâṇa had before him some story referring to the fact that the earth went into the sea through fear of the Varâha. There is a great significance in the employment of the word कलशयोनि; if one born of a mere घट drank the sea, it must be very small indeed. अन्यथा otherwise (*i. e.* if the vast lake had existed formerly, the earth would have been sunk into it rather than into the comparatively small ocean drunk by one sprung from a pot). अगाध... म्भसि whose waters are as deep as many Pâtalas. (अगाधानि अनेकपातालानि तद्वत् गंभीराणि अंभांसि यस्मिन्) qualifies महासरसि. Seven पाताल्स are mentioned, अतल, वितल, सुतल, तलातल, रसातल, महातल and पाताल. किमे...भवेत् (if the earth had been plunged into the great lake) what of one, it would not have been reached (आसादिता obtained) by even thousands of big boars.

P. 1 ll. 19–2. सलिलेशम् a little water. आदाय आदाय having frequently taken up (नित्यवीप्सयोः । पा. 8. 1. 4 आभीक्ष्ण्ये वीप्सायां च द्योत्ये पदस्य द्विर्वचनं स्यात्). प्रलयपयोदाः clouds at the time of universal destruction. It is believed that at the time of प्रलय vast clouds called पुष्कर and आवर्तक cover the sky. Compare वेणीसं॰ 'महाप्रलयमारुतक्षुभितपुष्करावर्तक॰.' प्रलय...दिशः (प्रलये दुर्दिनं 'मेघच्छन्नेऽह्नि दुर्दिनम्' तेन अन्धकारिताः दश दिशः यैः) qualifies पयोदाः and means 'who had darkened the ten quarters by the cloudy day at the time of Pralaya'. प्लावयन्ति flood. सृष्टेः अर्वाक् before the creation of the world. यत् qualifies भुवनम्. सलिल...मभूत् the universe which at first was full of water and in the form of the egg of Brahman. ब्रह्माण्डम् the primordial egg from which the universe sprang. It was believed that before the creation of different objects, there was water alone; Cf. सर्वं सलिलमेवासीत् पृथिवी तत्र निर्मिता । अयोध्याकाण्ड 110.3. As regards the egg, see मार्कण्डेय पु॰ 101. 21–23. 'निष्प्रभेऽस्मिन्निरालोके

सर्वत्र तमसावृते । बृहदण्डमभूदेकमक्षरं कारणं परम् ॥ तद्बिभेद तदन्तःस्थो भगवान्प्रपितामहः ।'. पिण्डीभूय forming into a mass *i. e.* contracting itself in size. सरो...स्थितम्—has remained in the guise of a lake. The idea is that the universe, which at first was nothing but a mass of water, formed itself into a compact mass, *viz.* the lake.

P. **2** ll. **1–8.** इति...ततार. विचारयन् qualifies चन्द्रापीड (understood), the subject of अवततार. तस्य (of the lake) goes with दक्षिणं तीरं which is the object of आसाद्य (having reached). All the remaining compounds qualify तीरम्. शिला...प्रायम् which was full of sand, that was as rough as the pieces of stones. विद्या...लिङ्गम्—विद्याधरैः देवयोनिविशेषैः उद्धृतानि आदत्तानि सनालानि नालसहितानि कुमुदानि तेषां कलापः समूहः तेन अर्चितानि पूजितानि अनेकानि चारूणि मनोहराणि सैकतानि सिकतामयानि लिङ्गानि यस्मिन्—On which many and charming Lingas (of S'iva) made of sand were worshipped with a number of Kumuda (white moonlotuses) flowers along with their stems, (flowers) that were plucked by Vidyâdharas (semi-divine beings). सैकत is an *adj.* from सिकता according to 'सिकताशर्कराभ्यां च' पा० V. 2. 104. This is a reference to लिंगपूजा. अरुन्धती...शोभितम्—decked by the red lotuses thrown upon it (पर्यस्त scattered) when Arundhatî (the wife of Vasishṭha) offered the respectful offering of water (अर्घ्यपयः) to the sun. अर्घ्य–अर्घः पूजाविधिः तदर्थं द्रव्यं अर्घ्यम्. पयसः पर्यस्तानि. उप...तपम् on which the sunshine (आतप) was enjoyed by mermaids (rather 'mermen') sitting upon stones lying near the bank (उपकूल). अभ्यर्णतया कैलासस्य on account of the nearness of कैलास (to the lake अच्छोद). This constitutes the reason why the मातृs came there to bathe. मातृ (*plu.*) the divine mothers, said to attend on S'iva; they are seven or 8 according to others (ब्राह्मी माहेश्वरी चैन्द्री वाराही वैष्णवी तथा । कौबेरीत्यपि कौमारी सप्तैव मातरः स्मृताः ॥ हलायुधः). अवकीर्ण...द्धूलनम्—अवकीर्ण (scattered about) यद्भस्म तेन सूचितं आदौ (स्नानार्थं) मग्नं पश्चात् (जलात्) उत्थितं गणानां शिवानुचराणां वृन्दं समूहः तस्य (त्रिपुण्ड्रसमये भस्मनः) उद्धूलनं यस्मिन्—the ashes scattered about on which indicate the sprinkling (of the forehead) with ashes (at the time of making the त्रिपुण्ड्र mark) on the part of the attendants of S'iva (गण), who first plunged into the lake and then came out. अवगाहा...सिक्तम्—sprinkled with the discharge (प्रस्रवण) of rut dropped down from the temples of Gaṇapati who entered it (lake) for a bath (अवगाह). It should be remembered that Gaṇapati has the head of an elephant and hence the rut, spoken of above. अतिप्रमाण....मार्गम्—from the very big foot-prints on which, was to be inferred (अनुमीयमान) the path by which the thirsty lion of

Pârvatî entered (the lake). This lion is the वाहन of कात्यायनी. 'उमा कात्यायनी गौरी' इत्यमरः.

P. 2 ll. 9–14. व्यपनीतपर्याणम्—(व्यपनीतं दूरीकृतं पर्याणं यस्य) whose saddle is removed. इन्द्रायुध is the name of the horse of चंद्रापीड. क्षिति...स्थितं and गृहीत... ग्रासं qualify इन्द्रायुधम् (understood) which is the object of अवतार्य. क्षितितले आदौ लुठितम् पश्चाद् उत्थितम् who first rolled on the ground and then stood up. गृहीत... ग्रासम् who took a few (कतिपय) mouthfuls of grass (यवस *n.*). सरोऽवतार्य having led to the lake (अवतार्य Indeclinable *p. p.* of the caus. of तॄ with अव). पीतसलिलं इच्छया स्नातं च उत्थाप्य having brought it out (of the water) when it drank water and bathed at its pleasure. मूलशाखायां चरणे बद्ध्वा having tied it by its foot to the principal branch (of a tree). अपगतखलीनम्—whose bridle was removed. खलीनः-नम् (खे मुखबिले लीनः). The reading चरणौ बद्ध्वा is not good, as in that case बद्ध्वा will govern two objects, अपगतखलीनं and चरणौ which cannot be so construed as to yield a good sense. We therefore prefer the reading of the Calcutta editions. कनकमय्या हस्तपाशशृंखलया—by the golden chain made of the band he carried in his hand (as the reins, it seems). कृपाणिकावलूनान् qualifies कवलान्, which is the object of क्षिप्त्वा. कृपा...लूनान् cut off by a dagger or knife. सरस्तीर... कवलान् mouthfuls of the shoots (प्रवालः-लम्) of Dūrva grass growing on the bank of the lake. Having looked after his horse he thought of himself.

P. 2 ll. 14–18. चातक......माहारम्—having partaken of a meal consisting of water like the Châtaka bird. The Châtaka is supposed to subsist only on the few rain drops that fall into its mouth. Cf. भर्तृहरि 'सूक्ष्मा एव पतन्ति चातकमुखे द्वित्राः पयोबिन्दवः'. चक्राह्वः इव like the चक्रवाक bird. मृणालशकलानि pieces of lotus-fibres. शिशिरांशुः (शिशिराः अंशवः किरणाः यस्य) the moon. कराग्रैः by the tips of his fingers (with reference to चन्द्रापीड); by the ends of rays (in the case of the moon). The moon touches the Kumuda lotuses by her rays and causes them to bloom. फणी इव like a serpent. जलतरंगवातान् the breezes wafted from the ripples of the lake. अभिनन्द्य having hailed with joy. It is supposed that serpents subsist upon the wind; Cf. भर्तृहरि—'हिंसाशून्यमयत्नलभ्यमशनं धात्रा मरुत्कल्पितं व्यालानां पशवस्तृणांकुरभुजः सृष्टाः स्थलीशायिनः'. One of the synonyms for सर्प is पवनाशन. 'उरगः पन्नगो भोगी जिह्मगः पवनाशनः' अनङ्ग–तुरः इव like one suffering from the strokes of the arrows of cupid (अनङ्ग). नलिनी—... रीयम् (having placed on the chest) the upper garment in the form of the leaf of a lotus plant (नलिनीदलमेव उत्तरीयम्). सीकरा...

करः—सीकरेण आर्द्रं पुष्करं (कमलं शुण्डाग्रं च) तेन उपशोभितः करः (हस्तः शुण्डा च) यस्य whose hand was adorned by the lotus wet with the spray (with reference to चन्द्रापीड); or whose trunk was adorned by a tip that was wet with the spray (with reference to the wild elephant). उदगात् went out (Aorist).

P. 2 ll. 18–26. प्रत्यग्र...शुश्राव. प्रत्यग्रभग्नानि च तानि शिशिराणि च which were cool because they were plucked very recently. समृणालकैः along with the fibres. जलकणिकाचितैः covered (आचित) with drops of water. पलाशम् a leaf. लता...क्षिप्ते—surrounded by a bower of creepers. स्रस्तरमास्तीर्य having spread a bed (स्रस्तरः). चन्द्रापीड spread flowers upon the stone to lie down upon. निधाय...त्तरीयम् having placed below his head (as a pillow) his upper garment rolled into a heap. समुच्चरन्तं (proceeding, rising from) qualifies गीतशब्दं the object of अशृणोत्. उन्मुक्तकवलेन who left off the mouthful (of grass it was eating). निश्चल...टेन—whose ears were motionless (निश्चलं श्रवणपुटं यस्य). तन्मु...तेन which turned its face in that direction (from which the sound came). उद्ग्रीवेण (उद्गता ग्रीवा यस्य) that raised its neck. श्रुतिसुभगम् agreeable to the ear. वीणा...मिश्रम् blended with the sound of the strings (तन्त्री) of a lute. झंकारः is an onomatopoetic word. अमानुषम् not human, superhuman. वि...संपाते (विगतः मर्त्यानां संपातः यस्मिन्) in which no human being can go. संभूतिः possibility. समु...कौतुकः in whom a curiosity was produced. गीत... प्राहिणोत् he cast his eye in the direction indicated by the production of the music. अतिदवीयस्तया on account of the great distance (दवीयस् is the comparative of दूर). प्रयत्न...चनोऽपि (प्रयत्नेन व्यापृते लोचने यस्य सः चन्द्रापीडः) although he exerted his eyes. अनवरतम् ceaseless.

P. 3 ll. 4–9. (कुतूहल...अभिप्रतस्थे). गीत...ज्ञासया from the desire of knowing the source of the music. कृतबुद्धिः-कृता गमने बुद्धिर्येन—who made up his mind to go. दत्तपर्याणम् saddled. प्रियगीतैः—प्रियं गीतं येषां to whom music is dear. प्रथम...वर्त्मा (Chandrâpîḍa) who was instructed as regards the road by wild deer that had started before him (in the direction of the music), although they were not requested by him (to do so). पश्चिमया सरस्तीरवनलेखया अभिप्रतस्थे he started along the grove lying to the western side of the bank of the lake. सप्तच्छद...परिमलया, अलि...रितया and तमालनीलया are *adj.* of वनलेखया. सप्तच्छदः (having seven leaves, Marathi सातवीण). एला cardamom. लवली a kind of creeper. लवलीलतानां लोलानि चञ्चलानि कुसुमानि तेषां सुरभिः परिमलः यस्यां सा वनलेखा. अलि...रितया which resounded (मुखरित) with the hum (विरुति) of swarms

of bees. तमालः a tree which has dark leaves. दिङ्नागमदवीथ्या इव as if along the line of rut proceeding from (the temples of) the elephants of the quarters. There was a belief that there were 8 guardian elephants such as ऐरावत &c. of the 8 quarters. The rut issuing from the temples of elephants is dark. Hence the वनलेखा dark with तमाल trees is compared with the line of rut. संगीतध्वनिं निमित्तीकृत्य lit. Making the music his mark *i. e.* towards the music.

P. 3 ll. **10–15.** (क्रमेण....नन्यमानः). All the instrumentals in these lines qualify कैलासमारुतैः in l. 15. संमुखागतैः that blew on his face. अच्छ...जडिमभिः (अच्छ...जालेन जनितः जडिमा येषाम्) which were made cold by the number of particles of water (taken) from pure springs. जर्ज...वल्कलैः that shattered (loosened) the bark of birch trees. वृषः bull. रोमन्थः (रोमं मश्नातीति) ruminating, chewing the cud. As the winds proceeded from कैलास on which शिव resides, they naturally carry particles of the foam issuing from the mouth of S'iva's bull. षण्मुख...चुम्बिभिः kissing (licking) the crest of the peacock of Kârtikeya (who has six faces and rides a peacock). अम्बिका...दुर्ललितैः that possesses the rudeness (दुर्ललितं) of causing the tender sprouts worn by Pârvatî as an ear-ornament (कर्णपूरः) to dance. उत्तर...दोहदिभिः that long for swinging (प्रेङ्खोलनं) the blue lotuses placed on their ears by the damsels of Uttara-kuru (it is said to be a country of eternal bliss). आकम्पितकक्कोलैः that shook the Kakkôla trees. The other reading (of P 3rd edition) आ...कल्लोलैः (which shook the billows) makes no sense and is rather inappropriate in the description of कैलासमारुत. नमेरुः a kind of tree. पांशुः pollen. पशु...शेषैः—पशुपतेः शिवस्य जटा तस्याः बन्धः तेन आर्तः पीडितः वासुकिः नागराजः तेन परिपीताः तेभ्यः शेषाः अवशिष्टाः (winds) that remained after Vâsuki, who was distressed by being used in tying the matted hair of S'iva, had taken his fill. शिव has serpents as his ornaments and he may be represented as tying his hair with one of them.

P. **3** l. **15**–p. **4** l. **26.** (गत्वा च...अपश्यत्). The principal sentence in this long passage is क्रमेण कैलासमारुतैरभिनन्यमानः (p. 3 l. 15) (चन्द्रापीडः) गत्वा च तं प्रदेशं...पादपैः परिवृतं (p. 4 l. 22)...शूलपाणेः शून्यं सिद्धायतनमपश्यत् (p. 4 l. 25). All the instrumentals from मरकतहरितैः (p. 3 l. 16) to दृष्टिहारिभिः (p. 4 l. 22) qualify पादपैः. मर...रितैः that were as green as emerald. हारि...रमणीयैः charming on account of the cooing of attractive Hârîta (a kind of pigeon) birds. भ्रम...कुड्मलैः—the hard (जरठ) buds (कुड्मल) of which are loosened by the nails of wandering भृङ्गराज (birds). उन्मद intoxicated. सहकारः Mango-tree. कवलीकृत devoured. उन्मद...कलिकैः the

distinctly manifest (विकच) mangoblossoms (चूतकलिका) in which are resounding with (the hum of) the swarms (चक्रवालं) of intoxicated bees. अचकित...ङ्कुरैः the shoots of मरिच plants in which are kissed by चकोर (Greek partridge) birds that are not frightened. A चकोर is said to detect poison. See कामन्दकीयनीतिसार 'चकोरस्य विरज्येते नयने विषदर्शनात् । सुव्यक्तं माद्यति क्रौञ्चो म्रियते कोकिलः किल ॥' VII. 12. What the author means seems to be this—As the चकोर birds are not frightened, there is no danger of any poisonous plant of any kind, since at the approach of poison, their eyes change colour. Mr. Kale reads चकित for अचकित. It is hard to say what the propriety of the word is. चम्पक...फलैः the long pepper (Marathi पिंपळी) fruits in which are eaten (जग्ध p. p. parti. of अद्) by कपिञ्जल birds rendered tawny by heaps of the pollen of champaka flowers. फल...कलविङ्कैः on which sparrows are born in the nests (नीड) on thickly growing (निबिड) pomegranate trees that groan under (निपीडित) the massive weight of their fruits. It would have been better, if we could have read फलनिकरभर &c. निकरः collection. प्रक्रीडित...ताडीपुटैः in which the rows of palm fruits are set in motion (तरलित) by being beaten with the palms of the hands of restless (चपल) and frolicsome (प्रक्रीडित) monkeys. अन्योन्य ...कुसुमैः the flowers of which are made to fall down by the edges (पाली) of the wings of pigeons angered by mutual quarrels. कुसुम ...शिखरैः the tops of which are resorted to by Sârikâs (birds) spotted with (सार) the mass of the pollen of flowers. शकलित torn to pieces. स्फीत abounding in. जलधर...खण्डैः the groves of Tamāla trees in which resound with the chirping (ध्वान) of simple Chātaka birds that, coveting the water of the clouds, are deceived (विप्रलब्ध). The grove of the dark Tamāla trees is looked upon as a dark cloud by the foolish châtakas and when they fly towards it they do not get water and are thus deceived. इभ...वलयैः— इभानां हस्तिनां कलभकैः उल्लूनाः खण्डिताः पल्लवाः येषां तानि इभ...पल्लवानि वेल्लितानि आन्दोलितानि लवलीवलयानि येषु—In which the coils (वलय) of Lavali creepers are swinging to and fro, as their sprouts are cut down by the young ones (कलभक) of elephants. आलीय...स्तबकैः The bunches of flowers on which are scattered (पर्यस्त) by the movements (क्षेप) of the wings of Pârâvata birds that hide themselves (आलीयमान present P.) on the trees and are intoxicated by fresh youth. तनु...वीजितैः fawned by the tender leaves of plantain trees that shake even by a slight (तनु) breeze. अविरल...वनैः in which cocoa-nut groves are bent down (अवनत) by the masses (निकर) of thickly growing fruits. अकठोर...परिवृतैः—

अकठोराणि मृदूनि पत्रपुटानि येषां ते अकठोरपत्रपुटाः, अकठोर...पुटाश्च ते पूगविटपिनः पूगवृक्षाः तैः परिवृताः तैः—surrounded by betel-nut trees whose leaves are not hard. अनिवा...जालकैः in which numbers of fruits of date-palm trees (पिण्डखर्जूर) are pierced by the beaks of birds that are restrained by no one (अनिवारित). मद... तान्तरैः the spaces (अन्तर) between which are made to resound (विरावित) by the sweet tones (रव) of peahens that become noisy (मुखर) through intoxication. अकः... दन्तुरैः bristling with the masses of buds that are not plucked (by any one). अकलित may also mean 'countless.' The reading आकलित (of K and N) is not so good as अकलित. आकलित means 'produced'. अन्तरान्तरा (Ind.) at intervals, here and there. कैलास...भागैः–कैलासतरंगिणीभिः तरङ्गितः अत एव सिकतिलः तलभूमिभागः येषां तैः the surface of the ground at the root of which is sandy (सिकतिल) being watered (तरंगित) by the streams (तरंगिणी) issuing from Kailāsa. सिकतिल is formed according to 'देशे लुबिलचौ च' पा० V. 2. 105. and means (सिकताः सन्ति अस्मिन्देशे). वन...निभम् (*adj.* of किसलयनिकरम्) resembling the collection (निवह) of the palms of the hands of sylvan deities. It was supposed that forests were presided over by certain guardian deities. अलक्तक...सिक्तमिव as if it were sprinkled with a few drops of the Alaktaka dye. किसलयनिकरम् (object of उद्वहद्भिः) collection of sprouts. ग्रन्थि...मूलैः the roots of which are resorted to by crowds (कुल) of chamarîs (from whose hair chowries are made) delighted by eating (the fruits of) ग्रन्थिपर्णक trees (a very fragrant tree). कर्पू...प्रायै mostly containing camphor and Aguru (the fragrant aloe wood) trees. इन्द्रायु...वस्थानैः which were घनावस्थान like the rainbow. घनावस्थान (घनं अवस्थानं येषां) means 'that were thickly planted' with reference to trees; and (घने मेघे अवस्थानं येषां) 'that remain on clouds' with reference to rainbows. The only point of resemblance between trees and rainbows is the fact of the word घनावस्थान being applicable to both (though in different senses) by a pun on the word घन. In the same way there are a number of comparisons below in which the common property consists solely in the fact that the same word is applicable to two objects. Bâṇa is very fond of this quibble on words. कुमु...भ्यन्तरैः (अदत्तः दिनकरस्य सूर्यस्य कराणां किरणानां प्रवेशः तेन शिशिरं शीतलं अभ्यन्तरं येषाम्) whose inside is cool, because no entrance is allowed to the rays of the sun, like कुमुद lotuses. The trees are so thick that the Sun's rays cannot penetrate them; कुमुद्s (moon-lotuses) close their petals in the day and so the sun's rays cannot enter them. दाशरथि ...प्रान्तैः whose boundaries are surrounded by lotuses as dark as

collyrium (अंजनवन्नीलानि नलानि कमलानि तैः परिगतः प्रान्तः येषाम्) like the armies of Râma, the son of Das'aratha (the extremities of which are surrounded *i.e.* commanded by अञ्जन, नील and नल the monkey chiefs अञ्जननीलनलैः परिगताः प्रान्ताः येषाम्). The monkey नल built the सेतु. प्रासाद...वतैः which were full of doves, like palaces (on which there are monkeys). पारावतः means 'dove, monkey.' We may also assign the same meaning to पारावत in connection with trees and palaces. भवन...सनैः in which were present (संनिहित) वेत्र (ratan) and असन trees (संनिहिताः वेत्रासनाः येषु), like ascetics living in their houses (संनिहितानि वेत्रासनानि येषाम् who have chairs made of cane near them). भवनतापस appears to be an ascetic who does not resort to a forest &c. for practising austerities. रुद्रै...परिकरैः whose cluster is tied round by the pepperbetel creepers (नागलताभिः ताम्बूलवल्लीभिः बद्धः परिकरः समूहः येषाम्) like the Rudras whose loins are girded up by the creeper-like serpents (नागाः लताः इव ताभिः बद्धः परिकरः येषाम्). The Rudras are eleven and hence the plural. Serpents entwine themselves round S'iva. उदधि...जालकैः (निरन्तरोद्भिन्नानि प्रवाललताङ्कुरजालकानि येषु) in which numbers of tender leaves and sprouts of creepers are thickly (निरन्तर) put forth, as if they (trees) were the sandy banks of the ocean (on which also shoots of coral appear thickly). In the latter case प्रवाललता means coral, while in the former we separate as प्रवाल and लताङ्कुर and प्रवाल means 'leaves'. अभिषेक...सनाथैः accompanied by the flowers, fruits and shoots of all plants, like medicated waters for a bath (in which also a number of plants are used). 'कुष्ठमांसीहरिद्राभिर्वचाशैलेयचन्दनैः। मुराचम्पककर्पूरैः मुस्ता सर्वौषधिः स्मृता ॥'. आलेख्य...संशोभितैः adorned with hundreds of birds whose wings (पत्र) are coloured (चित्र) in different (natural) hues, like houses with paintings (आलेख्य). Here वर्ण has two senses (1) natural colour; (2) paint. The house also is decorated with hundreds of birds painted upon it. कुरु... सेवितैः which are resorted to by भारद्वाज (sky-lark) birds, like the Kurus, who were served by the Brâhman (द्विज) भारद्वाज (Drôṇa). Drôṇa was the teacher of the sons of धृतराष्ट्र and पाण्डु. महा... मुखैः—in which bees (शिलीमुख) are attracted by पुन्नाग (Marathi नागकेशर) trees, like the beginnings of great battles, in which arrows (शिलीमुख) are drawn by the best of men (पुन्नाग, पुंसु नरेषु नागः). महा... तलैः the ground at the root of which (trees) is touched by the new sprouts hanging down, like big elephants that touch the ground with their hanging leaf-like tails (प्रलम्बः बालः एव पल्लवः तेन स्पृष्टं भूतलं यैः). The मेदिनी says 'बालो ना कुन्तलेऽश्वस्य करिणश्चापि बालधौ.' The commentator (in N) understands चमरप्रान्ताः by बालपल्लवाः, which

appears to us unwarranted and farfetched. He remarks further शोभातिशयार्थं हस्तिनां चामराणि कर्णे बध्यन्ते इति सर्वप्रसिद्धम्.' We fail to see how the चामरs on the ears of elephants touch the ground. Our interpretation is quite natural and reasonable. अप्रमत्त... गुल्मकैः on the skirts (पर्यन्तः) of which (trees) there are many bushes (गुल्मकः), like vigilant (अप्रमत्त) kings, who place many detachments on their borders (पर्यन्तेऽवस्थिताः बहवः गुल्मकाः येषाम्). गुल्मक is a technical name applied to a division of an army consisting of 45 footsoldiers, 27 cavalrymen, 9 elephants and 9 chariots. दंशितै...कायैः whose bodies are covered by the armour in the form of a crowd of bees (भ्रमराणां संघातः समूहः एव कवचं तेन आवृतः कायः येषाम्), like mailed persons whose bodies are covered with armour (resembling) a crowd of bees (भ्रमरसंघातसदृशं कवचं तेन आवृतः कायः येषाम्). The com. takes भ्रमर in the sense of the 'nails' on the armour. प्रमाणा...गुञ्जैः In which berries of Gunjâs are touched with their fingers by monkeys (वानरकराङ्गुलिभिः स्पृष्टाः गुञ्जाः येषु), like persons ready (अभिमुख) to weigh (प्रमाण). In taking वानर &c. with प्रमाणाभिमुखैः we must separate as वा (or) नरकराङ्गुलि &c. It is well-known that Gunjâ berries are used in weighing gold and silver. अवनि...तलैः the ground underneath which is marked by the foot-prints of lions (सिंहपादैः अङ्कितं तलं येषाम्), like the beds of kings, the four pedestals of which were shaped into the likeness of a lion's foot (सिंहपादेषु अंकितानि तलानि येषाम्). आरब्ध...वृतैः surrounded by crowds of peacocks with erect crests (उद्गता शिखा येषां ते उच्छिखाः शिखिनः तेषां मण्डलं तेन परिवृतैः), like those who have begun the performance of the penance of five fires. आरब्धा पंचतपःक्रिया (पंचाग्निसाधनं) यैः ते आरब्धपंचतपःक्रियाः. उच्छिखाः उद्गतज्वालाः शिखिनः वह्नयः तेषां मण्डलं तेन परिवृतैः who are surrounded by (four) fires whose flames are blazing up. The पंचाग्निसाधन consists in sitting in the midst of four fires while the eye is fixed on the dazzling disc of the sun. Compare कुमारसंभव 5. 20 शुचौ चतुर्णां ज्वलतां हविर्भुजां शुचिस्मिता मध्यगता सुमध्यमा । विजित्य नेत्रप्रतिघातिनीं प्रभामनन्यदृष्टिः सवितारमैक्षत ॥. दीक्षितै...यनैः against which horns are rubbed by spotted antelopes (कृतं कृष्णसारैः विषाणानां कण्डूयनं येषु), like persons who are initiated for a sacrifice, who scratch their bodies with the horn of an antelope (and not with their nails for the sake of purity, it seems). कृतं कृष्णसारस्य विषाणेन कण्डूयनं यैः. Persons who were initiated for the performance of a sacrifice were to scratch their bodies with the horn of an antelope. जरद्रह...धरैः possessed of fibres and round trenches (आलवालक-मण्डल) (for holding water), like old sages that remain in their houses (and do not resort to a lonely cave or do

not give up everything for तपश्चर्या), and who are possessed of a number of children with matted hair (जटालाः बालकाः तेषां मण्डलं तस्य धराः). The commentator explains 'जटायुक्ता ये बालाः स्तनंधयाः त एव कमण्डलधराः पानीयसमूहधराः येषु'. This appears to us rather far-fetched. Our explanation is more natural, besides being easier. The com. has to take क as meaning 'water.' We take वालक as equal to बालक because in a pun (श्लेष), ब and व, ड and ल are regarded as non-different. यमकश्लेषचित्रेषु बवयोर्डलयोर्न भित् । नानुस्वारविसर्गौ च चित्रभङ्गाय संमतौ ॥ वाग्भटालं० I. 20. For जरद्द्रुमुनिभिः compare भवनतापसैः above. इन्द्र...हारिभिः that attract the eye, like jugglers (who deceive the eye, who create illusions). परिवृतं is an adj. of सिद्धायतनं. चन्द्र...नाम्नः qualifies कैलासपादस्य. पादः means 'a hill at the foot of a mountain.' धवलयतः qualifies कैलासपादस्य and has प्रदेशं for its object. ज्योत्स्नावदातया प्रभया by its brilliance as pure (अवदात) as moon-light. भूतलसंनिविष्टं is to be connected with कैलासपादस्य and qualifies सिद्धायतनम्. भू...विष्टं built on ground lying at the foot of (the hill चन्द्रप्रभ). शूलपाणेः. (शूलः पाणौ यस्य) = शिवस्य. शून्यम् tenantless. सिद्धायतनम् holy sanctuary, or a temple for सिद्धs, semidivine beings.

P. 5 ll. 1-9. (तच्च...त्र्यम्बकम्). The principal sentence is तच्च ...प्रविश्य (l. 3) अद्राक्षीत्...भगवन्तं त्र्यम्बकम् (l. 9). तत् refers to सिद्धायतनम्. पव...कायः (Chandrâpîḍa) whose body was rendered white by the pollen inside (गर्भ) the flowers of केतकी plants, (pollen) that was thrown up (उद्धूत) by the wind and fell down (समापतत् Present P.) here and there (इतस्ततः). भस्मव्रतम् is the object of प्रतिपाद्यमानः (*Present p.* of the *caus.* of पद् with प्रति). पशुपति...व्रतम् who was as if forcibly made to accept the vow of (smearing the body with) holy ashes for the sake of seeing Lord S'iva (पशुपति). As भस्म is said to be dear to S'iva, his devotees besmear their bodies with holy ashes. The author represents that Chandrâpîḍa, who was really covered with white pollen, had as it were besmeared his body with ashes (which are also whitish) as a worshipper of शिव should do, in order that he may thus entitle himself to see S'iva. आय...माणः who was as if encircled (परिगृह्यमाण *pre. p.* of ग्रह् with परि) by the merit (पुण्य) caused by his entering the temple. The poet puts forth another fancy. पुण्य should be regarded as white while sin is spoken of as dark. चं० was covered with white pollen. The poet fancies that the merit (पुण्य) which he must have aquired by entering the holy temple of S'iva was visibly clinging to his body. चतुः...ष्ठितम् (qualifies त्र्यम्बकम्) (the idol of S'iva) set up under a small hall of crystal (स्फटिक) (resting) on four pillars (चत्वारः स्तम्भाः यस्य एतादृशी मण्डपिका लघुः

ण्डपः तस्य तले प्रतिष्ठितम्). The instrumentals from अचिरोद्धृतैः (l. 4) up to शुचिभिः (l. 7) are to be connected with मन्दाकिनीपुण्डरीकैः. अचिरोद्धृतैः recently plucked. The reading अचिरोद्धृतैः given in a foot-note by Nand K is the best. आर्द्रार्द्रैः very wet. दल...बिन्दुभिः from the tips of the petals of which drops of water were falling (दलानां पत्राणां शिखरेभ्यः प्रान्तेभ्यः गलन्तः जलबिन्दवः येषु). ऊर्ध्व...दलैरिव (lotuses) like pieces of the disc of the moon split upwards. The moon is full of nectar; if cut into pieces, nectar will ooze from it. Hence the lotuses from the petals of which जलबिन्दुs were falling are compared to the disc of the moon cut upwards into pieces. The propriety of the word ऊर्ध्वविपाटित is as follows :—the lotus has a number of petals diverging upwards and converging at its bottom. If चन्द्रबिम्ब were cut upwards from below, it will be just like a lotus. The pieces diverging upwards will be like petals. निजा...यवैरिव like parts of his own (S'iva's) loud laughter (अट्टहास). Smiles and laughter are represented by Sanskrit poets as white. Hence the white lotuses (°पुण्डरीकै in l. 7) are compared to the parts of the laughter which is attributed to शिव. शेष...शकलैरिव like pieces of the hoods of S'esha (the great serpent). शेषफणाs also are whitish. पाञ्चजन्यसहोदरैरिव as if they (lotuses) were the brothers of the conch पाञ्चजन्य (borne by विष्णु). पाञ्चजन्यः (पञ्चजने पाताले भवः इति क्षीरस्वामी). पाञ्चजन्य is white and has a conical shape. Similarly the lotuses are white and were half-expanded (bud-like). क्षीरो...कारैः (क्षीरोदस्य क्षीरसागरस्य हृदयं तस्य इव आकारः येषाम्) whose form was like the heart of the milky ocean. The heart is often spoken in Sanskrit literature as resembling a lotus in shape. Hence the white lotuses are spoken of as similar to the heart of the milky sea (which is also white). उप...विभ्रमैः (उपपादितः मौक्तिकमुकुटविभ्रमः यैः) which caused the delusion of a crown of pearls *i.e.* which were mistaken for crowns of pearls. Both lotuses and pearls are white; half-expanded lotuses are broad at the bottom and taper upwards. Hence they are compared to crowns of pearls. मन्दाकिनीपुण्डरीकैः lotuses growing in the Ganges. °पुण्डरीकैः is to be connected with कृतार्चनम् (कृतं अर्चनं पूजा यस्य). कृतार्चनम् (qualifies त्र्यम्बकम्) who was worshipped (with lotuses). अमल...लिङ्गं whose image (in the form of a लिङ्ग) was made from a pure pearl-stone. अशेषेण सर्वेण त्रिभुवनेन वन्दितौ चरणौ यस्य. चराचरगुरुम् who is an object of worship to moveables and immoveables. चतुर्मुखम् (चत्वारि मुखानि यस्य) who had four faces. महादेव is generally represented as पञ्चतुण्ड; but here the idol was perhaps made with four faces, with reference to the four quarters. त्र्यम्बकम्

(त्रीणि अम्बकानि नयनानि अस्य, त्रिषु अम्बकं दृष्टिः अस्य इति वा, त्रयाणां लोकानां अम्बकः पिता वेति) शिवम्.

P. 5 l. 10–p. 8 l. 20. (तस्य च...ददर्श). The principal sentence is तस्य च दक्षिणां मूर्तिमाश्रित्याभिमुखमासीनां......कन्यकां ददर्श. तस्य= त्र्यम्बकस्य. दक्षिणां to the southern side. अभि...सीनाम् sitting in front. उप... सनाम् who was sitting in the posture called ब्रह्मासन (a posture for profound meditation). All instrumentals from अतिविस्तारिणा to वहतेव (l. 13) are to be connected with देहप्रभावितानेन. सर्व...वकेन which flooded all directions. प्रलय... पाण्डुरेण white like the rapid current (पूर) of the waters of the milky ocean lashed into fury (विप्लुत flooded) at the time of Pralaya. तपोराशिना इव विसर्पता as if it (देह-प्रभा-वितान) were the mass of austerities (hoarded for a long time) spreading in all directions. The poet fancies that the brilliance of her body that illumines every thing is nothing but her तपोराशि spreading itself far and wide. त्रिस्रोतोजलनिभेन resembling the waters of the Ganges (her complexion and the waters of the Ganges are both white). पादपान्तरैः पिण्डीभूय वहता इव which (प्रभावितान) as if flowed in a mass through the intervals of the trees. The idea is that the brilliance of her body shot through the trees in a mass and thus presented the appearance of the stream of the Ganges (whose waters also are white) running through rows of trees. देह...तानेन by the collection (वितान) of the brilliance of her body. This is to be connected with कुर्वतीम्. स ...ननं qualifies प्रदेशम्, the object of कुर्वतीम्. कुर्वतीम् qualifies कन्यकां (p. 8 l. 19). सगिरि...कुर्वतीम् making that whole tract together with the mountains and forests as if it were created out of an elephant's tusk. Her brilliance covered the whole country, which thus looked white and is represented by the poet as made of ivory, which is also white. अन्य...गिरिम् whitening the Kailâsa mountain in a peculiar way. कैलास is white by itself, but her brilliance was so superb in its whiteness that it lent a distinct hue to Kailâsa. अन्त...नयन्तीम्—लोचनप्रविष्टेन qualifies देहप्रभावितानेन (understood)—who as if reduced to whiteness (श्वेतिमन् m) the mind of him also who saw her by (the brilliance of her body) that entered inside (अन्तः) (the spectator) by the entrance afforded by the eyes. The idea is :—when a person sees her brilliance, the latter as it were enters him through the eyes and by its own whiteness makes his mind also white (pure). अति...देहतया is to be connected with अपरि... यवाम् (l. 19) and these two mean 'whose limbs were not distinctly observed on account of her body being encircled (परिगत) by an

extremly white sheen.' The idea is that between her body and the outer world intervened the extremely white brilliance (प्रभा). From the fact that she was surrounded by a halo of brilliance, the poet fancies that she was as if inside a house of crystal (*i. e.* her प्रभा was like crystal), as if she had plunged in a sea of milk, as if she was screened (अंतरित) by an extremely white silken garment (चीनांशुक). Her प्रभा is compared to a विमलचीनांशुक. N, P, and K read चेलांशुक. Our reading has the authority of the Mss. consulted by P and N and of the Calcutta editions and is preferable for two reasons; firstly चीनांशुक was well known in India as a fine kind of texture (see शाकुन्तल II 'चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य') and secondly चेलांशुक makes no sense, as चेल and अंशुक are synonyms ('वस्त्रमाच्छादनं वासश्चेलं वसनमंशुकम्' इत्यमरः). The commentator glosses over the difficulty by explaining चेलांशुकम् as वस्त्रविशेषः. आदर्श...तिरस्कृतामिव she was as if reflected in a mirror and screened (तिरस्कृत) behind crowds of clouds (अभ्र) in the S'arad. Her brilliance is compared to a mirror (which is white and a cloud in S'arad (which is also white, that in the rainy season being dark). पंच...उत्पादिताम् who was as if created out of whiteness alone, giving up the number (कलाप) of means (उपकरण) for creating a body, *viz.* the substances constituted by the five primary elements (पृथिवी, अप्, तेजः, वायुः and आकाशम्). Our bodies are made up of these five द्रव्यs, but the poet imagines, on account of her extreme whiteness, that she was not created with the five द्रव्यs, but only with the गुण whiteness. दक्षा...त्र्यम्बकाम् who worshipped S'iva out of the fear of her hair being seized by the insolent bands (of men), like the performance of Daksha's sacrifice (where शिव was honoured from the fear of being seized by the hair at the hands of his insolent followers, Gaṇas). दक्ष once celebrated a great sacrifice at which he did not invite his own daughter सती and her husband शिव. सती went uninvited, was insulted and threw herself into fire. शिव destroyed the sacrifice and killed दक्ष. रतिमिव...राधनाम् who betook herself to the worship of S'iva in order to secure the favour of S'iva for the sake of (her lover पुण्डरीक) whose body was like that of Cupid (मदनस्य इव देहः यस्य तन्निमित्तं), like रति, the wife of Cupid (who worshipped S'iva to secure his favour for the sake of the body of Cupid, मदनस्य देहः तन्निमित्तम्). मदन, who wanted to shoot his arrrow at शिव, was burnt by him. Afterwards Cupid was restored to his body by शिव. क्षीरो...कृष्टाम् who was drawn by her eagerness for the digit of the moon on (the head of) S'iva which was familiar to her on account of her dwelling

together with it (in the shrine of शिव), like the superintending deity (देवता) of the milky ocean (who was drawn by her eagerness to see the digit of the moon on S'iva, which was familiar to her on account of the moon dwelling with her in the ocean). The moon was produced from the ocean and therefore may be said to be परिचित to the देवता. The देवता may be लक्ष्मी who also was produced from the sea; and so चन्द्र and लक्ष्मी may be said to have dwelt together. इन्दुमूर्ति...गमनाम् who went to the abode (temple) of S'iva because she was afraid of the sun in the sky *i. e.* afraid of its heat (स्वर्गतः यः भानुः सूर्यः तस्मात् भयं आतपलक्षणं तेन कृतं त्रिनयनस्य शरणे गमनं यया), like the disc of the moon (which threw itself on the mercy of शिव being afraid of राहु). स्वर्भानुः means राहु. ऐरावत ...नताम् who came there thinking of S'iva who is eager for covering his body with the skin of an elephant (गजाजिनावगुण्ठनोत्कण्ठितः शितिकण्ठः तस्य चिन्तितं तद्विषया चिन्ता तया उपनताम् प्राप्ताम्), like the complexion or skin (छवि) of the body of Airâvata (which came to the wish of S'iva when he desired a covering of elephant's skin, गजा...त्कठितः शितिकण्ठः तेन आदौ चिन्तिता पश्चादुपनता). It should be remembered that ऐरावत is white. As to शिव's wearing गजचर्म see कुमारसंभव 5th सर्ग. 'विभूषणोद्भासि पिनद्धभोगि वा गजाजिनालम्बि दुकूलधारि वा। कपालि वा स्यादथवेन्दुशेखरं न विश्वमूर्तेरवधार्यते वपुः॥.' p. 6 पशुपति...स्थानां who had remained there coming out (of her parental home), like the brilliance of the laugh of the southern face of S'iva (which laugh also comes out of the mouth). The southern face is specially mentioned, as she stood, as said above, दक्षिणां मूर्तिमाश्रित्य. Smiles and laughs are white. शरी...भूतिम् who was the holy ashes (भूति) used in smearing the body of Rudra, come in flesh and blood. She was so pure and white. आविर्भूता...प्राप्ताम् who was as if moonlight manifested (in flesh and blood), come there for trying to remove (विघट्टन) the darkness on S'iva's throat. S'iva drank the हालाहल poison produced at the churning of the ocean and his throat became dark thereby. गौरी...ग्रहाम् who was as if the purity of the mind of Gaurî (Pârvatî) that (purity) had assumed a body (कृतः देहपरिग्रहः यया). कार्ति...मतीम् who was as if the performance of व्रतs made in his childhood by कार्त्तिकेय (षडानन), come there in flesh and blood. गिरीश...स्थिताम् who was as if the brilliance of the body of the bull of S'iva, (brilliance) remaining apart (from the body of the bull). आयतन...ख़ताम् who was as if the abundance of flowers on the trees round the temple, ready to worship S'iva by itself. पिता...सिद्धि the perfection of the austerities of Brahmâ. आदि...विश्रान्ताम् who was as if the fame of the Prajâpatis

(Marîchi and others) in the first age, (fame) sitting down to rest after the fatigue of wandering in the seven worlds (भूः, भुवः, स्वः, महः, जनः, तपः, सत्यम्). Fame is white ; the fame of the प्रजापतिs spread in the seven worlds and being tired after wandering, sat down in one place to rest in the form of the brilliantly white girl. त्रयी...वासाम् who was as if the three Vedas (त्रयी = वेदत्रयी), that resorted (in the form of the girl) to a forest out of grief for righteousness (धर्म) that was destroyed in the Kali age (कलियुगे ध्वस्तः यः धर्मः तस्माद् यः शोकः तेन गृहीतः वनवासः यया). It is supposed that the 4 युगs, कृत, त्रेता, द्वापर and कलि represent a descending scale of moral greatness. In कृतयुग, there is simply धर्म and no अधर्म; in त्रेता ¾ths of धर्म and ¼th of अधर्म; in द्वापर, there is equality of both; and in कलियुग only ¼th of धर्म and ¾ths of अधर्म. आगामि... स्थिताम् who was as if the germ of the कृतयुग that is to come (after the present कलियुग), remaining in the form of a young woman. The girl was so holy and righteous that she is represented as the seed out of which धर्म will expand in the future golden age. अमर...पतिताम् who was as if the line (वीथि) of the elephants of the gods, fallen (on the earth) on account of their velocity in coming to the celestial Ganges. ऐरावत is white and so must the other elephants of the gods be. The elephants came in great haste to bathe in the celestial Ganges, but their velocity carried them further than they meant and they fell down on the earth in the form of the girl. कैलास...निपतिताम् who was as if the splendour of Kailâsa (which is white) fallen down on account of the shaking caused by रावण when he uprooted (uplifted) the mountain. रावण once uplifted the कैलास mountain, when शिव so pressed it that his fingers were crushed. श्वेतद्वीपलक्ष्मी the splendour of श्वेतद्वीप which was one of the 18 minor divisions of the जम्बूद्वीप. In the महाभारत it is said that श्वेतद्वीप is to the north of क्षीरोदधि 'क्षीरोदधेरुत्तरतः श्वेतो द्वीपो महाप्रभः। एकान्तिनस्ते पुरुषाः श्वेतद्वीपनिवासिनः ॥' शान्ति० ३३८ अ०. काश...माणां who was as if the brilliance of the expansion of the flowers (which are white) of Kâs'a (a kind of grass), waiting for the season of Sa'rad (autumn). काश flowers are specially prominent in शरद्. see ऋतुसंहार III 'काशांशुका विकचपद्ममनोज्ञवक्त्रा सोन्मादहंसरवनूपुरनादरम्या। आपक्वशालिरुचिरा तनुगात्रयष्टिः प्राप्ता शरन्नववधूरिव रूपरम्या ॥' शेष...निर्गताम् who was as if the lustre of the body of the serpent शेष, (that is also whitish) come out (on the earth) leaving the Rasâtala (पाताल). शेष supports the earth. मुसला...विगलिताम् who was as if the lustre of the body of Balarâma (मुसलं आयुधं यस्य) dropping down (in the form of the fair girl) on account of

the fatigue (आयासः) caused by the tottering (of Balarâma) due to the intoxication of drink. Balarâma was fair, while Krishṇa was dark. The former is also represented as fond of drink. शुक्ल... कृताम् who was as if a number of bright halves of months collected in a mass. Each शुक्लपक्ष is followed by a dark half and hence the propriety of पुञ्जीकृताम् consists in this that she was as if a number of bright halves without the intervention of dark ones. सर्व...विभागाम् to whom all the swans had as if transferred their shares as regards whiteness. It is well known that the wings of Haṁsas are white 'हंसास्तु श्वेतगरुतः' इत्यमरः. धर्महृदयादिव as if from the heart of righteousness (which must be white). शंखादि...र्णाम् as if carved out of a conch (which is white). मृणालैरिव as if with lotus-fibres. दन्त...घटिताम् as if made with pieces of ivory. इन्दु... क्षालिताम् as if she were washed with brushes (कूर्चकः) made of the moon's rays. वर्ण...च्छुरिताम् as if she were blended with masses (छटा) of whitewash (सुधा) used in painting (वर्णः). पारदः mercury. धौत washed (past *p. p.* of धाव्). रजतद्रवः melted silver. निर्मृष्टाम् rubbed out. उत्कीर्णाम् carved (*p. p. p.* of कॄ with उद्). कुटजः (Marathi कुडा), सिन्धुवारः (Marathi निगडी). छविः lustre. उल्लासिताम् brightened, beautified. इयत्तामिव धवलिम्नः who was as if the 'thus far' or '*ne plus ultra*' or 'beau-ideal' of whiteness. स्कन्धा...नीभिः (qualifies जटाभिः l. 26) hanging down over the shoulders. उदय...निर्मिताभिः (निर्मिताभिः qualifies जटाभिः) which were as if made of the brilliance of the rays of the morning sun, having taken them (rays) from the disc of the sun when it occupied the rising mountain. Her जटा was reddish brown like the morning sun. उन्मि...ताम्राभिः that were as red as the tremulous (or glittering तरल) brilliance of the flashing (उन्मिषत्) lightning. अचिर...चूर्णाभिः which (जटाs) had as if attached (लग्न) to them the holy ashes on the feet of S'iva when she bowed to him, on account of the fact that a few (विरल) drops of water remained in them (जटाs) because she had recently bathed. प्रणामे लग्नं पशुपतिचरणभस्मचूर्णं यासु. जटाभि...भागाम् whose head was illuminated by matted hair. जटापाश...उद्वहन्तीम् who carried on her head (उत्तमांगेन) the two feet of S'iva that were intertwined with the mass of her matted hair, were made of jewels and were marked with the name (of S'iva). The idea seems to be that she wore on her head the पादुकाs (in miniature) of शिव cut out of jewels and had the name of शिव or some formula (as ॐनमः शिवाय) engraved upon them. P. 7 रवि...पट्टिकाम् the flat surface (पट्टिका) of whose forehead was adorned with holy ashes, that were as pure (or white विशद) as the powder (क्षोदः) of the lunar mansions (नक्षत्राणि)

trodden (क्षुण्ण) under the hoofs of the horses (yoked) to the chariot of the sun. The idea is that the sun's horses in their march may be supposed to tread under their hoofs the brilliant नक्षत्रs; the ashes spread on her forehead were as white as the powder of the नक्षत्रs. शिखर...मेखलाम् who was as if the slope (मेखलाम्) of the Lord of mountains (Himâlaya) having the digit of the moon touching a stone on its top (शिखरशिलायां श्लिष्टा शशाङ्ककला यस्याम्). The mountain Himâlaya being covered with snow is white. The fair body of the girl is compared to the slope of the Himâlaya on account of her whiteness; her beautiful face corresponds to the digit of the moon; the head corresponds to the शिखर. अतुल...भूतनाथम् honouring S'iva (भूतनाथ) with her eye, that was adorned (प्रसाधित) by her matchless devotion, that was fixed upon the Linga (लक्षीकृतं लिङ्गं यया), and that was as if a second garland of white lotuses. The idea is :—she was looking steadfastly at the idol, to which white lotuses had been offered (मन्दाकिनीपुण्डरीकैः कृतार्चनम् p. 5. l. 7). Her white and chastened sight may be compared to a lotus and as she was constantly looking at the idol, it may be said that there was a garland of lotuses with which she worshipped S'iva in addition (and hence द्वितीयया इव) to those that had been already offered. अतिशुचिभिः qualifies दशनांशुभिः (l. 5). अनवरत...वशात् should be taken in connection with मुखान्निष्पतद्भिः (l. 6). It means 'because her lower lip moved as she was continuously singing.' शुद्ध...खैः इव as if they (दशनांशु) were the rays issuing from her pure heart. गीतगुणैरिव as if they were the good points (sweetness &c.) of her song. स्वरैः इव as if they were the seven musical notes (निषादर्षभगांधारषड्जमध्यमधैवताः । पंचमश्चेत्यमी सप्त तन्त्रीकण्ठोत्थिताः स्वराः ॥). स्तुति...मद्भिः as if they (दशनांशु) were the syllables of the praise in visible form. दशनांशुभिः (with the rays of her teeth) is to be connected with स्नपयन्तीम्. दशना...पतिम् as if again bathing the lord of Pârvatî with the rays of her white teeth. The rays are like water. The propriety of पुनः is that the idol had been already bathed when the पूजा was begun. It was again bathed by the water in the form of the rays of her white teeth. अतिविमलैः is an *adj.* of मुक्ताफलैः (l. 10). वेदा...कृष्टैः as if they (the pearls) were the meanings of the Vedas drawn from the mouths of Brahmâ himself. गायत्री... गतैः as if they were the letters of the Gâyatrî (the holy mantra तत्सवितुर्वरेण्यं &c.) wreathed together. ग्रथनमुप० would be better than ग्रथनतामुप०, as ग्रथन being itself an abstract noun, the affix ता is useless. The reading ग्रथनस्फीततामुपगतैः

(appearing plentiful on account of being wreathed together) of N yields a good sense. नारायण...द्धृतै: as if they (pearls) were the plucked-up seeds of the lotus issuing from the navel of Vishnu. सप्तर्षि...गतै: as if they (the pearls) were the seven sages (मरीचि, अत्रि, अंगिरस्, पुलस्त्य, पुलह, क्रतु and वसिष्ठ) coming in the form of Nakshatras, wishing to purify themselves by the touch of her hands. The idea is:—the rosary was made of pearls which are here identified with नक्षत्रs, on account of the brilliance of both. The poet says that the seven holy sages assumed the form of नक्षत्रs (pearls that went to make up her rosary) because they wanted to purify themselves by the touch of her hand (as she would take up the rosary in her hand when engaged in devotion). Mark the word आत्मानम् which when reflexively used is always singular, whatever be the number of the noun it refers to. आम...स्थूलै: (pearls) that were as big as the fruits of आमलकी (Marathi आंवळा). मुक्ताफलै: is to be connected with उपरचितेन. मुक्ता...भागाम् whose neck was covered with a rosary (अक्षवलय) made of pearls. परिवेष...निशाम् who was as if the night of the full moon day, in which the disc of the moon is surrounded by a halo (परिवेष:). The girl is compared to पौर्णमासीनिशा, her face to चन्द्रमण्डल and अक्षवलय to the halo. अधो...गङ्गाम् who was as if the Ganges (which is white), possessed (सनाथा) of a single pair of swans (एकं यत् हंसमिथुनं) on account of her breasts that were round in shape like the skull on the head of शिव with face downwards and that had the appearance of two pots near the gate of मोक्ष (final beatitude). No satisfactory explanation of हरशिर:कपाल...कारेण is given by anybody. The comp. should be dissolved as 'हरस्य शिरः तस्मिन् कपालं, अधोमुखं च तत् हरशिरःकपालं च तस्य मण्डलं तस्य इव आकारः यस्य.' Her protuberant breast is compared to the skull on the head of शिव. It is well known that शिव wears skulls; skulls are white and hence breasts are compared to them. The propriety of अधोमुख is to be explained as follows:—the human skull, if held in its natural position has an uneven surface, on account of the holes for the mouth, nose, eyes &c. If the skull were turned face downwards, then there are no holes, no ups and downs but there is only a plain convex surface of the back of the head which in its protuberance resembles the breast. The com. in N explains :—'ऊर्ध्वमुखे कपाले श्यामता नास्ति, इत्यतोऽधोमुखं यद्धरशिरःकपालं तद्वन्मण्डलाकारेण वर्तुलाकृतिना। हरपददानेन स्तने धवलत्वं द्योत्यते। ईश्वरस्य धवलत्वात्।'. It appears to take हरशिर:कपाल as 'S'iva's own head' and seems to explain अधोमुख by referring to the fact that शिव's throat is dark-

ened by the poison हालाहल; the dark spot on the neck corresponds to the dark nipple of her breast. We think that this explanation, besides being profane as comparing her breast to the head of S'iva himself, is farfetched and out of keeping with the context. The poet does not expressly refer to her nipple and so अधोमुख would be out of place. Besides what the poet insists upon throughout this passage is her whiteness and purity. Our explanation is in keeping with that; while the commentator's would introduce the discordant element of darkness and love. The reading 'श्वेतगङ्गाम्' of Pand K is not good, as, the Ganges being well-known to be white, the *adj.* श्वेत becomes superfluous. The fair girl is compared to the Ganges, her breasts to a single pair of हंसs (whose wings are white) in the Ganges. It is wellknown that पूर्णकलशs are placed at the entrance of houses, pandals &c. on festive occasions as good omens. Her breasts are compared to two कलशs placed at the gate of मोक्ष, as if they (breasts) indicated the fortunate result, *viz.* मोक्ष (eternal bliss), which she had secured by her pure and austere life. गौरीसिंह...कृत्याम् in whose case the purpose of an upper garment was served (कृतं उत्तरीयकृत्यं यस्याः) by a bark garment produced from a celestial tree, (पञ्चैते देवतरवो मन्दारः पारिजातकः । सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥), the knot of which (bark garment) was tied between the two breasts (स्तनयुगलमध्ये निबद्धः ग्रन्थिः यस्य), the appearance of which (वल्कल) was like a chowry (चामरस्य इव रुचिरा आकृतिः यस्य), and which was as if made from the mane (सटा) of the lion of Pârvatî. The bark garment resembled the lion's mane in its brilliance. अयुग्म...शात् from S'iva (who has three, and, not a pair of, eyes). प्रसादलब्धेन obtained through favour. चूडा...जालेनेव which (ब्रह्मसूत्र) which was as if a collection of the rays of the moon, which is S'iva's crest-jewel. मण्ड...कायाम् whose body was purified (पवित्रीकृत कायः यस्याः) by the sacred thread (यज्ञोपवीत) which was placed like a circle (over the shoulder). The poet suggests that शिव, being pleased with her तपश्चर्या, allows her to make a ब्रह्मसूत्र out of the rays of the moon on his head (*i. e.* the ब्रह्मसूत्र was so white). आप्रपदीन *adj.* 'reaching to the feet' (as dress); 'स्यात्रिष्वाप्रपदीनं तत्प्राप्नोत्याप्रपदं हि यत्' अमरः. The word is formed according to 'आप्रपदं पाप्नोति' पा. 5. 2. 8. पादस्याग्रं प्रपदं तन्मर्यादीकृत्य आप्रपदम्. स्वभावसितेनापि although it was naturally white (qualifies ०पटेन). ब्रह्मासन...तायमानेन which (पट) appeared red on account of contact (परिष्वङ्ग) with the lustre of the upturned (उत्तान) soles of her feet in the posture of ब्रह्मासन (ब्रह्मासनस्य बन्धे उत्तानं

चरणतलं तस्य परिष्वङ्गात्). ब्रह्मासन is referred to above (p. 5. l. 11). The idea is that her soles were so red that they tinged the silken garment in contact with them. लोहितायमान is Pre. P. of a denominative verb from लोहित. दुकूल...नितम्बाम् whose hips were covered with a silken garment. यौव...स्यमानाम् who was waited upon even by youth like a pupil. The word स्वकाल...नीतेन applies to both यौवनेन and शिष्येण and means (which approached at the proper time, which was free from passions and which was well-regulated, in the case of यौवन; who approached his teacher at a proper time, who was always unruffled and was modest, in the case of a pupil). The idea is that she did not yield to the impulses of youth. लाव... गृहीताम् who was followed even by pure (स्वच्छात्मना) loveliness as by a meritorious man (कृतं पुण्यं येन), whose heart is pure (स्वच्छः आत्मा यस्य). रूपे...षेविताम् who was attended even by beauty as by a domesticated deer. रुचिरलोचनेन (रुचिरे मनोहरे लोचने यस्मिन्; रुचिरे लोचने यस्य) and विगतचापलेन (free from unsteadiness of mind ; free from restlessness) apply both to रूपेण and मृगेण. उत्सङ्गगतां lying on her lap (*adj.* of वीणाम् l. 25). स्वसुतामिव (वीणाम्) which was as if her own daughter. सूक्ष्म...ङ्गुलिना (*adj.* of दक्षिणकरेण l. 25) the fingers of which were filled with rings of small pieces of conch. N reads दन्तखण्डिका (pieces of ivory) for शंखखण्डिका. त्रिपुण्ड्रकम् a mark made on the forehead with three lines of ashes. प्रकोष्ठ...खण्डकेन (*adj.* of ० करेण) on the fore-arm (प्रकोष्ठः the part between the wrist and the elbow 'प्रकोष्ठो मणिबन्धस्य कूर्परस्यान्तरेऽपि च ' इति मेदिनी) of which pieces of conch were tied. नख...कोणेनेव which had as if taken a fiddlestick (कोणः) made of ivory (दन्त) on account of its bristling (दन्तुर) with the rays shot from the nails. 'कोणो वीणादिवादनम्' इत्यमरः; 'वीणादि वाद्यते येन धनुराकृतिना स कोणः' इति व्याख्यासुधा. The idea is that the rays that shot from her curved nails when she moved her hand to and fro in playing upon the lute had the appearance of a bow used in playing upon a lute. दन्तीमयीं...स्फालयन्तीम् playing upon a lute made of ivory with her right hand. प्रत्यक्षा...विद्याम् who was as if the science of music incarnate. गन्धर्वs are celestial musicians. मणि... रूपेताम् who was accompanied by her own images with lutes in their hands, which (images) were reflected in the pillars of the hall (मण्डपिका) made of jewels and which (images) appeared as if they were her companions quite worthy of herself. P. 8 स्नपना...हरस्य who, being reflected in the idol of S'iva that was wet because it was bathed, appeared as if she had entered the heart of S'iva whom she had pleased by her very great devotion. स्नपनेन आर्द्रं यत् लिङ्गं तस्मिन् संक्रान्तं प्रतिबिम्बं यस्याः

सा तस्याः भावः तत्ता तया. The instrumentals form हारलेखया to अनुविद्धया (l. 5) are to be connected with गीत्या (l. 5). हार...योगया which (song) issued from her throat (प्राप्तः कण्ठयोगः यया) like a string of pearls (which comes in contact with her throat). The similarity here (and below also) consists solely in this that the same word, though in different senses, is applicable to both (as प्राप्तकण्ठयोगया to हारलेखया and गीत्या). ग्रह...बद्धया which was inlaid with the chorus (ध्रुवः the first line or lines which are repeated again and again), like the series of planets which are connected with the polar star. क्रुद्ध...वर्णया which (song) begins in impassioned accents (रक्ताः मुखे प्रारम्भे वर्णाः यस्याः), like an angry woman (the colour of whose face is red रक्तः मुखवर्णः यस्याः). मत्त...तारया the lowpitched and high-pitched notes of which were long dwelt upon (घूर्णिताः मन्द्राः ताराः स्वराः यस्याम्), like an intoxicated woman (the dull pupils of whose eyes roll about, घूर्णिता मन्द्रा तारा अक्ष्णः कनीनिका यस्याः). मन्द्र and तार are the technical names of dull and acute tones respectively in Indian music. उन्म...तालया in which time was kept in various ways (अनेके कृताः तालाः यस्याम् 'तालः कालक्रियामानम्' इत्यमरः) like an hysterical woman (who claps her hands many times). मीमां...विद्धया which was full of many meditative thoughts (भावना), like the Mîmânsâ, which is also full of many Bhâvanâs. मीमांसा here stands for the पूर्वमीमांसा, the sûtras of which are attributed to Jaimini and which deals with the interpretation of Vedic passages, lays down the rules of interpretation &c. भावना (creative energy) is defined as ('भवितुर्भवनानुकूलो भावयितुर्व्यापारविशेषः' । अर्थसंग्रह p 2) 'the particular activity of some productive agent (भावयितृ) which tends to bring about the existence of something which is going to come into existence' (भवितृ). भावना, is said to be of two kinds शाब्दी (verbal) and आर्थी (actual). In स्वर्गकामः ज्योतिष्टोमेन यजेत the potential form यजेत expresses भावना. Read 'तत्र पुरुषप्रवृत्त्यनुकूलो भावयितुर्व्यापारविशेषः शाब्दी भावना। सा च लिङ्शेनोच्यते। लिङ्श्रवणेऽयं मां प्रवर्तयति मत्प्रवृत्त्यनुकूलव्यापारवानिति नियमेन प्रतीतेः। यद्यस्माच्छब्दान्नियमेन प्रतीयते तत्तस्य वाच्यम्।... स च व्यापारविशेषो लौकिकवाक्ये पुरुषनिष्ठोऽभिप्रायविशेषः। वैदिकवाक्ये तु पुरुषाभावात् लिङादिशब्दनिष्ठ एव। अत एव शाब्दी भावनेति व्यवह्रियते।' अर्थसंग्रह. For further information the reader may refer to the अर्थसंग्रह or मीमांसान्यायप्रकाश. गीत्या...वीणयन्तीम् playing a hymn of praise upon a lute before Lord S'iva (Lit. with deformed eyes *i. e.* three eyes). उपवीणयति-वीणया उपगायति, according to 'सत्यापपाशरूपवीणातूलश्लोकसेनालोमत्वचवर्मचूर्णचुरादिभ्यो णिच्' पा॰ 3.1.25.—is a denominative verb from वीणा. विरूपाक्ष is differently explained by व्याख्यासुधा on अमर॰

'विविधानि रविचंद्राग्निरूपाणि अक्षीणि अस्य। विरूपेष्वपि अक्षि दृष्टिर्यस्येति वा.' The word अति...कृष्टः and others that follow qualify वनचरैः (ll. 7–8). ध्यान...स्यद्भिः who were as if practicing deep meditation (*i. e.* who, being captivated by the music, remained still). वारणः an elephant. शरभः a fabulous animal said to have eight legs and to be stronger than a lion. वनचरैः by wild animals. आ...मण्डलैः that sat down in a circle (round her). आकर्ण्य...घोषाम् the sound of whose lute, that was blended with the tones of the music, was listened to (by wild animals). अमरापगा the river of the gods *i.e.* the Ganges. दीक्षित...कृताम् who was not ordinary (but rather celestial), like the speech of one initiated for a sacrifice, (which is not that of low people, but which is grammatically pure संस्कृत). A दीक्षित was not to use the language commonly current (प्राकृत). त्रिपुरा...मयाम् who was full of lustre like the thin tip of the arrow of the enemy of the demon त्रिपुर. पीतं अमृतं यया. विगता तृष्णा यस्याः whose thirst (in the case of the girl, for objects of sense; in the case of one who drinks nectar, for water) is gone. ईशान...रागाम् In whom attachment to worldly objects (राग) is not produced, like the digit of the moon on the head of शिव (in the moon also, no राग *i. e.* redness is produced). अमथित...पदमिव like the quantity of the water of the ocean when not churned. अंतःप्रसन्नाम् tranquil at heart (as regards the girl) or undisturbed in the middle (as regards the sea). When the sea was churned, its inside became disturbed. असमस्त...द्वंद्वाम् who was without quarrel (द्वन्द्वम्), like a style in dramatic compositions (वृत्ति) in which the words (पद) are not compounded (which has no द्वन्द्व compound). There are four वृत्तिs, according to writers on dramaturgy (नाट्यशास्त्र) *viz.* कैशिकी, भारती, सात्त्वती and आरभटी (see भरत's नाट्यशास्त्र 20th अध्याय). As far as we can gather from भरत and the साहित्यदर्पण, hardly any reference is made to compounds in the description of these वृत्तिs. It is in the रीतिs (called वैदर्भी and गौडी) that compounds play a prominent part. Does the author put the word वृत्ति for रीति? बौद्ध...लम्बनाम् who was without support *i. e.* independent or helpless, like the cognitions (बुद्धि) of the followers of Buddha (which cognitions have no corresponding existing entity to which they could refer). There were three (or four) different schools of Buddhists; the माध्यमिक (which said सर्वं शून्यम् every thing is void or unreal), the योगाचार (which maintained that only thought is real), the सौत्रान्तिक and वैभाषिक (which maintained that everything is real). Bâṇa appears to refer specially to the Yogâchâras, who hold that there is knowledge without any correspond-

ing existing entity. What is common to all these schools is the idea of the momentariness (क्षणिकत्व as expressed in सर्वं क्षणिकम्) of everything. According to the Bauddhas, there is no permanent enjoying soul, but there is simply a train of cognitions. When we say 'I cognise this object,' our cognition (बुद्धि) must be referred to some existing object (आलम्बन). Before our cognition takes place the objects must have come into existence i. e. cognition presupposes that objects exist at least for two moments (firstly, the moment of their coming into existence, and 2ndly the moment when they are cognised). But the बौद्धs say that objects exist only for a moment. An object comes into existence; we are now going to cognise it. But in the 2nd moment it perishes, so we cannot cognise that very object. But it is common experience that we have cognitions, so the doctrine of the Bauddhas leads to this absurdity that we cognise objects that have disappeared *i.e.* our cognitions are effected without the existence of corresponding existing objects. वैदे...वेशाम् who had effected entrance into the supreme soul, like सीता who entered fire (प्राप्तः ज्योतिषि ब्रह्मणि प्रवेशो यया; प्राप्तः ज्योतिषि अग्नौ प्रवेशो यया). महाश्वेता by her pure life and austerities had realized the identity of herself with Brahman. Sîtâ had to pass through the ordeal of fire before she could be received by Râma. द्यूत...हृदयाम् who had restrained her senses and her heart (वशीकृतानि अक्षाणि इन्द्रियाणि हृदयं च यया), like a woman clever in gambling (who has mastered the secret of managing dice वशीकृतं अक्षहृदयं यया). मही...देहाम् who supported her body on water (जलेन भृतः देहः यया, who took no food), like the earth which floats on water (जले भृतः देहः यस्याः). हिम...तपाम् who drank (*i. e.* took) the rays of the sun, like the appearance of the morning in the cold season (हिमसमये दिनं तस्य मुखं प्रारम्भः तस्य लक्ष्मीः), in which the sun's rays are drunk up (*i. e.* mild, not hot). Ascetics take upon themselves the rays of the sun in the पंचाग्निसाधनकर्म referred to above (Notes p. 11). आर्या...मात्राम् who had taken property fit for a brotherhood of ascetics (समुपात्ता गृहीता यतिगणस्य उचिता योग्या मात्रा वित्तं परिच्छदो वा यया 'मात्रा कर्णविभूषायां वित्ते माने परिच्छदे' मेदिनी), like the metre Âryâ, which contains syllabic instants appropriate to the cœsura and the feet (यतिः गणाश्च यतिगणाः, समुपात्ताः यतिगणानामुचिताः मात्राः यस्याम्). यति is defined as 'यतिर्जिह्वेष्टविश्रामस्थानं कविभिरुच्यते.' मात्रा is the time required for pronouncing a short vowel. An आर्या is defined as 'यस्याः प्रथमे पादे द्वादश मात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश साऽऽर्या ॥.' आर्या is defined in the Gaṇa scheme also. आलि...स्थानाम् who sat motion-

less (अचलं अवस्थानं यस्याः) like one drawn in a picture. अंशु...तलाम् who covered (lit. besmeared) the surface of the earth with the brilliance of her body, as if she were made of rays. निर्ममाम् free from attachment. निरहंकाराम् free from egotism. अमानुषा दिव्या आकृतिः यस्याः. दिव्य...माणाम् although her exact age could not be definitely ascertained on account of her being celestial. अष्टा... माणाम् who, still, appeared to be a little less than 18 years old. The affixes कल्प, देश्य and देशीय are added in the sense of 'almost like, a little less than' according to 'ईषदसमाप्तौ कल्पब्देश्यदेशीयरः' पा० V. 3. 67. प्रतिपन्नं पाशुपतव्रतं यया who had taken the vow of a पाशुपत (a devotee of पशुपति *i.e.* शिव).

P. 8 l. 21–p. 9 l. 12. (ततोऽवतीर्य...तस्थौ). अवतीर्य dismounting from his horse. भगवते qualifies त्रिलोचनाय (*i. e.* शिवाय). योषित् F. a woman. अनिमेषपक्ष्मणा (*adj.* of चक्षुषा) the eyelashes of which did not wink (अविद्यमानः निमेषः यस्य तत् अनिमेषं पक्ष्म यस्य). निश्चल...क्ष्येण (*adj.* of चक्षुषा) which was directed at her steadfastly (निश्चलं यथा स्यात् तथा निबद्धं लक्ष्यं येन). पुनः again (after entering the hall). उदपादि (Aorist of पद् with उद्). अस्य चन्द्रापीडस्य. तस्याः कन्यकायाः प्रशान्त्या by her calmness. आवि...स्मयस्य (*adj.* of अस्य) in whom surprise was produced. अस्य उदपादि मनसि it occurred to him. अस...नतानि brought up by chance, come when least expected. आपतन्ति happen, befall. वृत्तान्तान्तराणि various events, vicissitudes. तथा हि as for instance. यदृच्छया by chance, without set purpose. अनुबध्नता (Pre. P. of बन्ध् with अनु) pursuing (*adj.* of मया). तुरङ्गमुखमिथुनम् (तुरङ्गस्य इव मुखं यस्य सः किन्नरः तयोः मिथुनम्) is the object of अनुबध्नता. निरर्थकम् uselessly. मान...गम्यः inaccessible to men. दिव्य...योग्यः fit to be frequented only by celestial beings. अन्वेषयता (*adj.* of मया understood) seeking. हृदयहारि attracting the heart. सिद्धजनेन उपस्पृष्टं जलं यस्य whose waters are enjoyed by the siddhas (semi-divine) beings. If we read उपसृष्ट, then it will mean 'made, or possessed'. Our reading has the authority of the Calcutta editions. तत्ती...श्रान्तेन (*adj.* of मया understood) while resting upon the bank of that (lake). तच्चानुसरता (मया) while tracing that (song). मानुषाणां दुर्लभं दर्शनं यस्याः. न...प्रति I have no doubt (संशीतिः=संशयः) as regards her being celestial. आकृति...ताम् Her very form itself makes one infer that she is a superhuman being. Such a form as hers is never possessed by human beings. संभूतिः=संभवः. गान्धर्व...शेषाणाम् of the varieties of musical notes (गान्धर्वम् music). The subject of the verbs अपयाति, आरोहति and उत्पतति is 'girl' (कन्यका एषा) understood. न अपयाति does not run away. नोत्पतति does not fly up. किमभिधाना (किम् अभिधानं यस्याः) what is your name? प्रथमे वयसि in youth. प्रतिपन्ना

(गृहीतवती) व्रतम् took the vow (of a पाशुपत). अति...श्चर्याणाम् This is a vast tract of wonders. अन्यतम one (out of many). गीत...माणः waiting for the time when her song would come to an end.

P. 9 ll. 13–18. (अथ...आबभाषे). The principal sentence is अथ सा कन्यका (l. 14) चन्द्रापीडमाबभाषे. गीतस्य अवसाने (विरामे) when the music stopped. मूकीभूता वीणा यस्याः whose lute became silent. प्रशान्त...कुमुदिनी like a lotus-plant (moon-lotus) in which the sweet hum of bees has ceased (प्रशान्तं मधुकराणां मधुरं रुतं यस्याम्). कृत...णामा=कृतः हराय प्रणामः यया परिवृत्य having turned round (she had so far not seen him; now she turned round and cast a glance at him). स्वभाव...श्वासयन्तीव as if encouraging him by her sight which was naturally white and which was bold on account of (her confidence in) the power of her austerities. पुण्यै...स्पृशन्ती as if touching him with merit. She cast at him her holy and white eye. By that she as if touched him with पुण्य (which also must he regarded as white). तीर्थजल is holy. वरप्र...यन्ती as if conferring the gift of boons upon him. आबभाषे (Perfect of भाष् with आ) spoke.

P. 9 l. 19–P. 10 l. 1. (स्वागतं...कथयिष्यतीति). अनुप्राप्तः=आगतः. महाभागः (महान् भागः यस्य) Noble. संभाष...मानः thinking himself favoured by her simply addressing him. दर्शितविनयः=दर्शितः विनयः येन who showed his humility. अनुवव्राज (Perfect 3rd. sing of व्रज् with अनु) followed. व्रजंश्च समर्थयामास and while going, he thought or deliberated. हन्त is an interjection expressing 'joy.' तावत् in the first place. तिरोभूता=अंतर्हिता disappeared. कुतं...पदम् curiosity has entered my heart (Lit. has planted its foot) with the object of asking her a question. यथा—तथा in as much as, therefore. तपस्विजनेषु दुर्लभं दिव्यं रूपं यस्याः. दाक्षिण्यातिशया (दाक्षिण्यस्य अतिशयः यस्याम्)...संभाव्यते her conduct (प्रतिपत्ति) which is excessively polite, is seen to be noble (that of well-bred persons). संभावयामि I think. The sentence 'नियतं...कथयिष्यति' is the object of संभावयामि. आत्मोदन्तं her own account (उदन्तः). अभ्यर्थ्यमाना मया when requested by me.

P. 10 ll. 1–13. (एवं च... गुहामद्राक्षीत्). The principal sentence is एवं च कृतमतिः पदशतमात्रमिव गत्वा...गुहामद्राक्षीत्. कृतमतिः (कृता मतिर्येन) who thought. निरन्तरै...यद्भिः which (तमालतरुs) growing thickly (निरन्तर) made it appear to be night time even when it was day. तमाल...भागाम् the front part of which (गुहा) was rendered dark by Tamāla trees (the leaves of which are dark). उत्फुल्ल...पर्यन्ताम् the boundaries (पर्यन्तः) of which (गुहा) resounded with the hum (विरुति) of bees (मधुलिह् *m.*) intoxicated (by drinking the honey in flowers), which (bees) were humming (कूजताम् Geni.

Plu. of कूजत् Pre. P.) in a low sound in the bowers (निकुञ्ज: जम्) of creepers, the flowers of which are full-blown. अति...प्रस्रवणै: by the cataracts of water that fall down a great distance and that are therefore foaming (फेनिल) by being tossed up on account of their beating against the white stones below. प्रस्रवणै: is to be connected with आबध्य...नीहाराम्. उत्कोटि...सारै: these are three adjectives of प्रस्रवणै:. उत्कोटि...मानै: (cataracts) that are split up (into many streams) by the elevations (विटंक:) of edged stones (उद्गताः कोटयः येषां ते उत्कोटयः ग्रावाणः). उच्चरद्ध्वनिभि: (उच्चरन्तः ध्वनयः येभ्यः) from which proceeds a loud noise. अव...सारै: (अवशीर्यमाणः तुषारः तस्य शिशिराः शीकराः बिन्दवः तेषां आसारो येषु) (cataracts) which raise a shower of the cool drops of their misty water that is scattered (in different directions). प्रस्रवणै: आबध्यमाननीहाराम् (the cave) which is covered with a mist on account of the cataracts. हिम...निर्झरै: on account of the springs flowing on both sides (उभयतः, of the cave) which (springs) were as white as snow (हिमम्), a necklace of pearls (हार:) and the laugh of शिव (हरहास:). निर्झरै...माणाम् which (cave) looked as if it had hanging at the entrance a number of moving chowries on account of the springs. The white springs flowing on both sides of the cave are compared to chowries (that are also white) which are also waved before a king &c. अन्तः स्थापितः मणिनिर्मितः कमण्डलुः (water-pot) यस्याः—this is an *adj*. of गुहाम् (l. 13). The author now gives us an inventory of the contents of the cave. एकान्ते in a lonely part, in a corner. अवलम्बिता योगपट्टिका (a cloth which is worn on the back and knees by ascetics when engaged in deep meditation) यस्याः— this too is an *adj*. of गुहाम्. विशाखिका...पेताम् possessed of a pair of white (washed) slippers made of the bark of cocoanut fruits that were fixed upon the top of an iron rod or a loop (विशाखिका भूमिशुद्ध्यर्थमाद्रियमाणा लोहयष्टिरूपा शिक्यभेदो वा). अवशी...देशाम् (अवशीर्णं यत् अङ्गभस्म तेन धूसरं यत् वल्कलशयनीयं तेन सनाथः एकदेशः यस्याः) which (cave) had a bed of barks rendered gray by the ashes applied to the body that fell down (when she slept upon the bed). इन्दु...ष्ठिताम् with a begging-bowl of conch shell carved with a chisel ('टंकः पाषाणदारणः' इत्यमरः, तेन उत्कीर्णेन) which (bowl) was like the disc of the moon (both being round and white). संनि...बुकां in which there was a vessel made of gourd for holding ashes (संनिहितं भस्मालाबु यस्याम्). क may optionally be added to almost all बहुव्रीहि compounds. अद्राक्षीत् (Aorist 3rd sing. of दृश्).

P. 10 ll. 14–20. (तस्याश्च...प्रतिजग्राह). तस्याः=गुहायाः. वल्कल...वीणाम् (*adj*. of कन्यकां) who placed her lute on the pillow of her bed

made of barks. पर्ण...स्थिताम् that girl, who approached him taking water for honouring him (अर्घः) brought from a spring in a vessel made of leaves. कन्यकाम् is the indirect object of अब्रवीत्. The sentence from अलमतियन्त्रणया to आस्यताम् is the direct object of अब्रवीत्. अलं and कृतं both mean 'enough of, away with' and govern a noun in the instrumental. अतियन्त्रणा Great constraint or restraint. सर्व...शमनम् destroying all sins. त्वदीयमालोकनमघमर्षणमिव पवित्रीकरणाय अलम् is the construction. अलम् in the sence of 'sufficient for, able to' governs the dative. अघमर्षणमिव ('सर्वैनसामपध्वंसि जप्यं त्रिष्वघमर्षणम्' इत्यमरः) like the prayer that destroys all sins. The term is applied to the 190th hymn of the 10th मण्डल of the ऋग्वेद, beginning with 'ऋतं च सत्यं चाभीद्धात्तपसोऽध्यजायत'. आस्यताम् (Passsive Imperative 3rd sing. of आस् to sit) Please sit down. तया अनुबध्यमानः Pressed by her. सपर्या=पूजा. सप्रश्रयं=सविनयं modestly. प्रतिजग्राह accepted.

P. **10** ll. **21–27**. (कृतातिथ्यया...चन्द्रापीडम्). कृतं आतिथ्यम् यया who received him hospitably. तया=कन्यकया. द्वितीयशिलातल &c.—we read above (l. 14) that चन्द्रापीड had already sat on a stone. तूष्णीम् silent. दिग्विजयादारभ्य beginning from his conquest of the quarters. चन्द्रापीड, when he finished his studies, had started on a conquest of the world. आचचक्षे told (Perfect 3rd sin. of चक्ष् with आ). विदितः सकलवृत्तान्तः यया. विचचार walked about. तस्याः भिक्षाभाजनम् her begging-vessel. स्वयंपतितैः (fruits) that fell of their own accord (without anybody's shaking the trees for them). उपयोगाय=उपभोगाय. नियुक्तवती appointed, urged.

P. **10** l. **27**–p. **11** l. **8**. (आसीच्च...प्रणयः). आसी...चेतसि It occurred to him. किमतः...श्चर्यम् what is more wonderful than this? व्यपगत ...वनस्पतयः plants although they have no consciousness (life), yield to this holy (maiden) fruits, as if they were animate beings, and thus confer upon themselves a benefit (since they are कृतकृत्य in being useful to such holiness). समतिसृजन्तः (Pr. p.) qualifies वनस्पतयः. चित्र *adj.* wonderful. अदृष्टपूर्वम् never seen before. अधिक...विस्मयः who was still more surprised (by the incident of the spontaneous fall of fruits). संयम्य having tied it. निर्झर...विधिः who performed (निर्वर्तित) the act (विधि) of bathing in the water of a spring. तुषारशिशिर as cold as ice. उपस्पृश्य (आचमनं कृत्वा) having sipped water. एकान्ते तावदवतस्थे he remained in a retired spot so long (as यावत्). स्था when preceded by सम्, अव, प्र and वि takes आत्मनेपद necessarily. 'समवप्रविभ्यः स्थः' पा० I. 3. 22. कृतः आहारेषु प्रणयः she showed her favour to food *i. e.* she partook of it.

P. **11** l. **9**–p. **12** l. **6** (इति परि...आरेभे). परिसमापितः आहारः यया

(qualifies कन्यका understood). निर्वर्तितः संध्यायाः सायंकालस्य उचितः आचारः यया who performed certain acts suited to the time of evening. विश्रब्धम् fearlessly, without reserve. निभृतम् *adv.* noiselessly. अवादीत् (Aorist of वद्). त्वत्प्रसाद...लघिमा levity (लघिमा) which is natural to mankind (मानुषता), being pressed by curiosity which is encouraged (प्रोत्साहित) by securing your favour. प्रश्न...योजयति incites me to the act of questioning you. हि for. जनयति...प्रकृतेः Even the slightest favour of one's master produces boldness in one who is not steady by nature. ०प्रकृतेः (अधीरा प्रकृतिः यस्य) is *gen. sing.* स्वल्पा...यति Even a short period (कला) of time passed in remaining in the same spot breeds familiarity. अणु...यति Even the slightest acceptance (परिग्रहः) of homage (उपचारः courtesy, honour) causes affection to grow. In the preceding he says that as she and he remained in the same spot for a time, familiarity was produced. He now says that as she had accepted the homage (the honour) he paid her, regard for her is produced in him. Or we may take प्रणय in the sense of 'entreaty.' He says your acceptance of the homage paid to you by me (makes me bold and) gives rise to a request in me (*i. e.* I am going to prefer a request to you). तद्यदि...इच्छामि if it be not extremely painful, I wish to be favoured with a narrative (of your life). भवत्याः दर्शनात् = भवद्दर्शनात्. कतरत् (*Neuter nom. sing.* of कतर). मरुताम्=देवानाम्. गुह्यक a class of semi-divine beings ('निधिं रक्षन्ति ये यक्षास्ते स्युर्गुह्यकसंज्ञकाः' इति व्याडिः). अनुगृहीतं... जन्मना was favoured by your ladyship with your birth. It is a polite way of saying 'in which family were you born?' क्वेदं...शान्तिः. क्व-क्व when repeated in co-ordinate sentences convey the idea of 'great disparity or 'unsuitability'. Here the first three sentences containing 'क्व' are to be taken together and the last separately. This your age, your form, your surprising (extreme) loveliness! How irreconcilable are these with your restraint of the senses (to be found if at all in an old ascetic). Compare for the use of क्व 'क्व सूर्यप्रभवो वंशः क्व चाल्पविषया मतिः' रघु I; 'क्व वयं क्व परोक्षमन्मथो मृगशावैः सममेधितो जनः' शाकुन्तल II. दिव्याश्रमपदानि is the object of अपहाय. अनेक...बाधानि (अनेके ये सिद्धाः साध्याश्च गणदेवताविशेषाः 'माहाराजिकसाध्याश्च रुद्राश्च गणदेवताः' इत्यमरः, तैः संबाधानि आकुलानि) thronged with many Siddhas and Sâdhyas (celestial beings). अमानुषम् (अविद्यमानाः मानुषाः यस्मिन्) without human beings वनमधिवससि-वस् when preceded by उप, अनु, अधि and आ governs the accusative according to 'उपान्वध्याङ्वसः' पा० I. 4. 48. कश्चायं प्रकारः what is this method or manner (*i. e.* it is a wonderful way). तैरेव with those wellknown. आरब्धम् produced. शरीरं is the subject

of धत्ते. न दृष्टश्रुतपूर्वम् neither heard nor seen before. अपनयतु remove. कौतुकम् curiosity. निःश्वस्य heaving a sigh. All the instrumentals from स्थूलस्थूलैः up to सीकरैः qualify अश्रुभिः. स्थूलस्थूलैः very big. अन्तर्गतां...गच्छद्भिः which (tears) came out as if taking with them the purity of her heart. The poet says that the drops of tears are white, because they come out taking with them the purity of her heart. इंद्रिय...वर्षद्भिः as if showering the serenity (प्रसादः) of her senses. तपो...स्रवद्भिः as if dropping down the fluid essence (रसनिस्यन्दः) of her austerities. लोचन...पातयद्भिः as if making the whiteness of her eyes fall down, after melting it. लोचनविषयं (लोचने विषयः यस्य) is an *adj.* of धवलिमानं. अच्छाच्छैः extremely pure or transparent. अमल...स्खलितैः that slipped down to her bright (अमलः अविद्यमानः मलः यस्मिन्) cheek. अव...पातैः (अवशीर्णः हारः तस्य मुक्ताफलानि तेषामिव तरलः पातः पतनं येषाम्) that (tears) fell down as tremulously (or glitteringly) as the pearls of a necklace that has been torn asunder. The tears were bright like pearls. अनु... बिन्दुभिः (अनुबद्धाः बिन्दवः येषाम्) the drops of which ran in a continuous chain. वल्कलावृतौ कुचौ तयोः शिखरं अग्रं तेन जर्जरिताः सीकराः (drops) येषाम् तैः (एतेन कुचयोः अतिकाठिन्यं ध्वन्यते). अश्रुभि...लोचना whose eyes were closed with (filled up) tears. निःशब्दं without noise, silently.

P. 12 ll. 7-20. (तां च प्ररुदितां... श्रूयताम्). अहो...कुर्वन्ति Oh how irresistible are the approaches (उपनिपाताः sudden occurrences) of misfortunes (व्यसन) since they overpower (आत्मीयां कुर्वन्ति make their own) even such a (superhuman) form (as the girl's) which is not fit to be insulted (by others.) The commentary strangely enough paraphrases व्यसनानि by मद्यपानादीनि, which has no application here. 'व्यसनं विपदि भ्रंशे दोषे कामजकोपजे' इत्यमरः. न-न two negatives make one positive assertion (द्वौ नञौ प्रकृतार्थं गमयतः). शरीरं धर्मः यस्य स शरीरधर्मा (a being). धर्म becomes धर्मन् at the end of a बहुव्रीहि when preceded by a single word. 'धर्मादनिच्केवलात्' पा० 5. 4. 124. सर्वथा...उपतापाः not that troubles do not by any means touch a person (however great he may be). द्वंद्वानाम् of the pairs of opposites (such as सुख and दुःख, शीत and उष्ण, लाभ and अलाभ). बलवती प्रवृत्तिः the operation or action (of these pairs) is strong (*i. e.* सुख दुःख &c. affect everyone). 'द्वंद्वानि सर्वस्य यतः प्रसक्तान्यलाभलाभप्रभृतीनि लोके। अतोऽपि नैकान्तसुखोस्ति कश्चिन्नैकान्तदुःखः पुरुषः पृथिव्याम्॥' बुद्धचरित. अपरम् another. He had already been surprised by her superhuman form and the incident of the fall of fruits (इत्यधिकतरोपजात° &c. p. 11. l. 4). क्षेत्रीक्रियन्ते are exposed to (operation), are made a sphere of action. मूर्तयः forms. क्षुद्रः निर्घातः तस्य पातः तेन अ-

भिहता. नहि...वसुधा for instance the earth does not shake when struck by a slight gust of wind (निर्घात). The poet suggests that, as the girl, majestic and serene though she was, began to weep, there must be some overpowering cause. Earthquakes were supposed to be caused by the shaking of the head of शेष when it got tired of the burden of the earth. Earthquakes were attributed to various causes in ancient India 'क्षितिकम्पमाहुरेके बृहदन्तर्जलनिवासिसत्त्वकृतम् । भूभारखिन्नदिग्गजविश्रामसमुद्भवं चान्ये ॥ अनिलोऽनिलेन निहतः क्षितौ पतन्सस्वनं करोत्येके । केचित्त्वदृष्टकारितमिदमन्ये प्राहुराचार्याः ॥' बृहत्संहिता ३२.-२. शोक...गच्छन् looking upon himself as an offender, having been the cause of reminding her of her sorrow. He asked her questions as to who she was and why she became an ascetic and thus reminded her of the sorrowful past. The subject of उपनिन्ये 'he brought' (Atm. Perfect 3rd sin. of नी with उप) is चंद्रापीडः. मुख... दकम् water for washing the face. तदनुरोधात्=तस्य अनुरोधात् in obedience to him, out of regard for him. अविच्छि...नाऽपि although the stream of tears was continuously flowing (*i. e.* she spoke through her tears अविच्छिन्नः बाष्पजलधाराणां संतानः यस्याः). किंचित्कषायितं आरक्तं उदरं ययोः the inside of which was slightly red (on account of weeping). वल्कलोपान्तेन by the skirts of her bark garment. अपमृज्य having wiped. किमनेन वैराग्यवृत्तान्तेन श्रुतेन what is the use (to you) of hearing this narrative of my asceticism. अतिनिर्घृणं अतिक्रूरं हृदयं यस्याः. मन्दभाग्यायाः मम of me who am unfortunate. पापा a sinful woman. अश्रवणीय not fit to be heard.

P. 12 l. **21**-p. **13** l. **4.** (एतत्प्रायेण...कुलानि). कल्या...शिनः (*adj.* of तव understood) (of you) who are intent upon what is good *i. e.* of blessed or noble resolve. श्रुति...तितमेव must have reached your ears. यथा that. विबुधसद्मनि in the abode of gods *i. e.* in स्वर्ग. कमलयोनेर्मनसः from the mind of Brahmâ (कमलं योनिः प्रभवः यस्य). अमृतान्मथ्यमानात् from nectar when it was churned (out of the ocean). The commentator paraphrases अमृतात् by जलात् and has authority on his side ('अमृतं यज्ञशेषे स्यात्पीयूषे सलिले घृते' इति मेदिनी); still we must take अमृत in its ordinary sense, because in the very next sentence we read अन्यज्जलाज्जातम्. सोमः=चन्द्रः. सौदामिनी Lightning. We should rather read सौदामनी (सुदामा पर्वतः मेघो वा तेन एकदिक् तत्र भवा वा). मकरकेतुः who has a sea-animal as its banner (मकरः केतुः यस्य) *i. e.* Cupid. अतिप्रभूतानां कन्यकानाम्—In the विष्णुपुराण and the रामायण, दक्ष is said to have had 60 daughters, including the 27 नक्षत्रs. The student will note Bâṇa's command over Sanskrit. He uses a number of different words to convey the idea of 'being produced'. In the Purâṇas it is said that the

Apsarases were produced from the sea when it was churned. Bâṇa, who is a very careful and accurate writer, must have had some authority for the enumeration of the 14 Kulas. We do not think that he invents them.

P. **13** ll.**4–26.** (गंधर्वाणां…तस्याभवत्). मुनेस्तनयः the son of मुनि, one of the two daughters of दक्ष. भ्रातृणामधिको गुणैः who surpassed his brothers in good qualities. षोडशः sixteenth. सकले त्रिभुवने प्रख्यातः पराक्रमः यस्य. समस्ताः सुरा देवाः तेषां मौलिमालाभिः किरीटपङ्क्तिभिः लालितं (caressed) चरणनलिनं पादपद्मं यस्य. आखण्डलेन=इन्द्रेण. आख…प्रभावः whose prowess was increased (उपबृंहित) by Indra by the application to him of the title 'friend'. The idea is :—Indra called him his friend and thus his might became more formidable by the friendship of Indra. आधिपत्यं is the object of आप्तवान्. असि…मेचकितेन darkened by the collection (निचय) of the rays of the creeperlike sword. Swords are generally spoken of as darkish. तस्य (चित्ररथस्य) is to be connected with निवासः. भारतवर्षादुत्तरेण to the north of the land of Bharata (*i. e.* India). Adverbs like उत्तरेण and दक्षिणेन govern the Accu. or Gen. ; 'एनपा द्वितीया' पा० 2. 3. 31. So °वर्षादुत्तरेण seems to be wrong. According to ancient ideas of Geography, the earth was divided into seven द्वीपs (continents) *viz.* जम्बु, प्लक्ष, शाल्मल, कुश, क्रौञ्च, शाक and पुष्कर. Each of these द्वीपs was divided into 9 वर्षs (countries), had its own mountains and was surrounded by a sea; see विष्णुपुराण II. 1–3 ; मार्कण्डेय 54 ff. भारतवर्ष is defined as 'उत्तरं यत्समुद्रस्य हिमाद्रेश्चैव दक्षिणम् । वर्षं तद्भारतं नाम भारती यत्र सन्ततिः ॥' quoted in व्याख्यासुधा on अमर०. जम्बूद्वीप is divided into 9 वर्षs *viz.* कुरु, हिरण्मय, रम्यक, इलावृत, हरि, केतुमाल, भद्राश्व, किन्नर and भारत. अनन्तरे closely connected with, without any other intervening. किंपुरुष is the same as किन्नर. वर्षपर्वतः One of the mountain ranges supposed to separate the different divisions of the earth. They are 'हिमवान् हेमकूटश्च निषधो मेरुरेव च । चैत्रः कर्णी च शृङ्गी च सप्तैते वर्षपर्वताः ॥'. काननम् wood, grove. अच्छोदं अभिधानं (नाम) यस्य. खानितम् caused to dig. भवानीपतिरुपरचितः This idol of S'iva was fashioned. अरिष्टायाः of अरिष्टा, the 2nd daughter of दक्ष. सोदर्यः a brother (accarding to 'सोदराद्यः' पा० 4. 4. 109 ; समाने उदरे भवः ; समान is changed to स according to 'विभाषोदरे' पा० 6. 3. 88). जगद्विदितः well-known in the world. बालः एव while yet a boy. आसादितवान् obtained. अपरि…वारस्य (अपरिमितं गन्धर्वबलं परिवारः यस्य) who had a countless army of Gandharvas as his retinue. तस्यापि=हंसस्यापि. स एव गिरिः=हेमकूटः mentioned in (l. 11), यत्तु सोममयूख &c. This is the 8th out of the 14 mentioned above. किरण…निर्मिता

fashioned as if with the entire grace (लावण्य) of all (कलापः समूहः) the digits (कला) of the moon, which (grace) flowed along the water of the rays of the moon (किरणा एव जलं तस्य अनुसारः तेन गलितं तेन). The idea is :—The moon's rays spread out from it to the earth. They look like a stream of water flowing from it. The author says that along this stream (of its rays) all the grace also of the moon came flowing, as some object is carried along the stream of a river, and produced the fair girl named Gaurî. त्रि... रामा charming to the eyes of the three worlds. भग...गौरीं as if she were a second Pârvatî (who also is called Gaurî, as the girl was and who is fair). हिम...वर्णा whose complexion was as pure as the rays of the moon (हिमकरकिरणाः इव अवदातः वर्णः यस्याः). तां प्रणयिनीं अकरोत् wooed her, made her his beloved. मन्दाकिनी...सागरः as the Milky ocean makes the Ganges his wife. The ocean is poetically said to be the husband of rivers and especially of the Ganges. Compare मुद्राराक्षस 'गंगां शरन्नयति सिन्धुपतिं प्रसन्नाम्.' मकरकेतनेन=मदनेन. हंसेन refers to the गन्धर्व. सदृशः समागमः तेन उपजनिताम् engendered by such a worthy union. मुद् F. joy.

P. 13 l. 27–p. 14 l. 8. (तयोश्च...पदम्). तयोः refers to हंस and गौरी. विगतलक्षणा (विगतानि लक्षणानि यस्याः) possessing no auspicious signs (on the body or otherwise); ill-omened. शोकाय केवलं समुत्पन्ना I was only born for the purpose of suffering grief. अनेक...भाजनम् the vessel (abode) of thousands of miseries. अनपत्यतया because he had no child (till that time). सुतजन्मनः अतिरिक्तेन surpassing (the festival for) the birth of a son. अभिनन्दितवान् welcomed, greeted. अवाप्ते...हनि when the tenth day was reached, on the 10th day. According to the author of मिताक्षरा (याज्ञवल्क्यस्मृति I. 2. 11.) and other writers on धर्मशास्त्र, the नामकरण ceremony is to be performed on the 11th day after birth. कृत...चारः who had performed all the ceremonies as required. यथार्थम् significant (because she was extremely white). कल...लापिनी talking sweetly but indistinctly (कल). This applies to both वीणा and the girl. वीणेव...चरन्ती passing from lap to lap of the Gandharvas (the subjects of my father), like a lute. अविदित...हरं (अविदितः स्नेहस्य शोकस्य च आयासः येन अत एव मनोहरम्) charming because it was ignorant of the troubles of love and sorrow. अतिनीतवती passed. क्रमेण...पदम् This is a fine example of मालोपमा. The principal sentence is कृतं मे वपुषि नवयौवनेन पदम्—Fresh youth made its appearance in my body (*i. e.* it came to me). वसन्ते इव मधुमासेन as the month of चैत्र (मधुमास) in spring. 'मधुश्च माधवश्च वासन्तिकावृतू'. मधु... पल्लवेन as fresh sprouts appear in the month of चैत्र.

P. 14 ll. 9-23. (अथ विजृम्भमाण...अभ्यागमम्). The principal sentence is मधुमासदिवसेषु एकदा अहं अम्बया सह (l. 21)...अच्छोदं सरः स्नातुमभ्यागमम्. All the locatives from विजृम्भमाण...वनेषु to सकल...दायकेषु (l. 21) are adjectives of मधुमासदिवसेषु. विजृम्भमाणानि नवनलिनवनानि येषु when the clusters of fresh lotuses were expanding. अकठोर...लिकेषु (अकठोराः अपरिणताः चूतकलिकाः तासां कलापः तेन कृता कामुकानां कामिजनानां उत्कलिका उत्कण्ठा येषु) when the mango-blossoms that are not yet ripe produce longings in (the hearts of) lovers. मधुमास, चन्द्रकिरण, आम्रमञ्जरी, मलयमारुत &c. are said to be the excitants of love. कोमल...शुकेषु when the cloth of the banner (ध्वजः) of Cupid is made to wave by the advent (अवतारः) of a slight breeze from the Malaya mountain. A festival called मदनोत्सव was held in honour of Cupid at the commencement of spring, when banners in honour of the god were raised. The होलिका festival seems partly at least to be a remnant of it. मद...बकुलेषु (मदेन कलिताः व्याप्ताः कामिन्यः तासां गण्डूषः तस्मिन् यः सीधुः तस्य सेकः तेन पुलकिताः बकुलाः येषु) when Bakula trees put forth buds (Lit. have their hair standing on end) on account of the sprinkling of rum (सीधुः spirit distilled from molasses) from the mouths (गण्डूषः mouthful) of young women full of intoxication. Sanskrit poets had fanciful notions about the blossoming of trees. A Bakula blossomed, as stated above, an अशोक when kicked by young women, कर्णिकार by dancing &c. 'स्त्रीणां स्पर्शात्प्रियङ्गुर्विकसति बकुलः सीधुगण्डूषसेकात् पादाघातादशोकस्तिलककुरबकौ वीक्षणालिङ्गनाभ्याम्। मन्दारो नर्मवाक्यात् पटुमृदुहसनाच्चम्पको वक्त्रवाताच्चूतो गीतान्नमेरुर्विकसति च पुरो नर्तनात्कर्णिकारः ॥' quoted by मल्लिनाथ on मेघदूत (II, 17). 'रक्ताशोकः &c.' मधुकर...कुड्मलेषु when the buds of the flowers of कालेयक (Marathi दारूहळद) are blackened (कालीकृत) by the stain in the form of a swarm of bees. The idea is that bees throng upon the flowers. अशोक...मुखरेषु that (मधुमासदिवस) are noisy with the thousands of jinglings of the anklets of jewels worn by young women (रमणी), which (anklets) are made to rattle at the time of kicking the As'oka tree. For अशोकताडन, see the verse quoted above. विकच...कारेषु when mangotrees (सहकारः) are charming (सुभग) on account of the sweet (मञ्जु) humming (सिञ्जितं) of crowds (जालं) of bees that are collected together by the fragrance of the expanding blossoms. अविरल...तलेषु when the surface of the earth is whitened by the sandy bank in the form of the thick (अविरल) pollen (धूलिरेव वालुकापुलिनम्) of flowers. मधु...दोलेषु when the swings in the form of creepers (लताः एव दोलाः) are made to oscillate by the swarm (कदम्बकं) of bees that cut a sorry figure (विडम्बित lit,

mocked) on account of the intoxication of honey. उत्फुल्ल...दुर्दिनेषु (उत्फुल्लाः पल्लवाः यासां एतादृश्यः लवल्यः तासु लीयमानाः अन्तर्धानं गताः मत्तकोकिलाः तैः उल्लासितं यन्मधु तस्य सीकरैः कणैः उद्दामं प्रबलं दुर्दिनं 'मेघच्छन्नेऽह्नि दुर्दिनम्' येषु) in which there is a stormy weather due to the drops of honey tossed up by intoxicated cuckoos hiding themselves behind the Lavalî plants that have put forth foliage. प्रोषित...मार्गेषु (प्रोषिताः अन्यदेशं गताः जनाः तेषां जायाः तासां जीवः तस्य उपहारः तेन हृष्टः मन्मथः तेन आस्फालितः चापः तस्य रवः तस्माद्भयं तेन स्फुटितं भिन्नं पथिकहृदयं तस्य रुधिरेण आर्द्रः मार्गः येषु)—When the roads are wet with the blood from the hearts of travellers that are broken by their fears (for their wives) at the twanging of the bow drawn by Cupid who was glad at the offerings (उपहार) of the lives of the wives of men who are on a journey (to foreign lands). It is often said by poets that women, whose husbands are away, being shot by the arrows of Cupid, die. Cupid is here represented as rejoicing in receiving the offerings of the lives of women. He is pleased and his bow rattles (*i. e.* the buds burst into flowers). Flowers constitute the bow and arrows of cupid and hence he is called कुसुमबाण, पुष्पधन्वा. It is also often said that the hearts of travellers separated from their wives break. अविरतः...दिङ्मुखेषु in which all the quarters are deafened by the hissing sound of the feathers of the arrows (पतत्रिन् m.) of Cupid (कुसुमशरः) that fall incessantly. The com. takes अनवरत...पत्र० as meaning 'of the wings of birds that fall incessantly upon the petals of flowers.' दिवाऽपि...संकुलेषु (प्रवृत्तः अन्तःहृदये यः मदनरागः तेन अन्धाः अभिसारिकाः तासां सार्थः समूहः तेन संकुलेषु) full of crowds of अभिसारिकाs blinded by the passion of love working in their hearts, although it was day. अभिसारिका is a woman, who under the influence of love casts aside all sense of modesty and goes out to a rendezvous to meet her lover ('कान्तार्थिनी तु या याति संकेतं साऽभिसारिका' इत्यमरः). An अभि० should go out at night; but in the present case, being blinded by passion, they could not distinguish between day and night and went out by day. उद्वेलः वेलामुद्गतः यः रतिरसः स एव समुद्रः तस्य पूरः तेन प्लावितेषु that are flooded (full of) by the ocean in the form of the sentiment of love, that is excessive (in the case of the sea 'that overflows its shores'). The spring is the season of love. सकल...दायकेषु giving delight to the hearts of all mortals. अम्बया with my mother. मधुमासेन विस्तारिता शोभा यस्य (qualifies सरः). प्रोत्फुल्ल...कह्लारम् In which different kinds of blue and white water lilies were blooming (कुमुद is blue, while कह्लार is white). अभ्यागमम् (Aorist of गम् with अभि and आ).

P. 14 l. 23-p. 15 l. 5. (अत्र च...व्यचरम्). The principal sentence is 'अत्र च...त्र्यम्बकप्रतिबिम्बकानि वन्दमाना (l. 26) सह सखीजनेन व्यचरम्. पार्वत्या विलिखितानि drawn or painted by Pârvatî. The words विलिखितानि...प्रदक्षिणानि qualify प्रतिबिम्बकानि. भृङ्गिरिटिः is the name of an attendant of S'iva; or we may take भृङ्गिन् and रिटि as the two attendants of शिव. पांशु...दक्षिणानि (पांशुनिमग्नानि कृशपदमण्डलानि तैः अनुमिते मुनिजनानां प्रणामप्रदक्षिणे येषु) in which the salutations and प्रदक्षिणाs (reverentially going round an idol) of ascetics are inferred from the small foot-prints impressed upon the dust. The मुनिs had small feet, because they fasted and underwent severe penance. ०प्रतिबिम्बकानि (object of वन्दमाना) images of S'iva (carved by पार्वती on the stones on the banks of अच्छोद). वन्दमाना saluting. The poet now mentions the spots and objects to which महाश्वेता was attracted and on seeing which she exclaimed in admiration as described in the text. भ्रमर...मण्डपः Here is a bower of creepers, charming on account of the collection (उपहार) of flowers, the filaments of which are shattered and the inside of which bends down by the weight of bees (भ्रमराणां भरेण भुग्नाः गर्भाः येषां तानि केसरेषु जर्जराणि च कुसुमानि &c). परभृत...तरुः This is a mango tree in thick foliage, from the holes of the stems of the buds (of the mango tree) that are torn by the ends of the nails of cuckoos (परभृत) a stream of honey is flowing (परभृतानां कोकिलानां नखकोटिभिः पाटितानि कुड्मलानां नालानि तेषां विवरेभ्यः विगलिताः मधुनिकरधाराः यस्मिन्). उन्मद...वीथिका This avenue of sandal-wood trees is cool, the root (तल) of which is deserted by serpents afraid of the murmur (कलकलः) of the hosts of intoxicated pea-cocks. विकच...दोला this swing of creepers (लता दोला इव) is charming on account of its suggesting the swinging (प्रेंखोलनं) of wood-nymphs by the fall of bunches of full-blown flowers. The idea is that as the nymphs playfully use the creepers as a swing, the flowers that are fully-expanded, being loose, fall down. वनदेवताs are often spoken of as enjoying themselves and singing in bowers. cf. 'शुश्राव कुञ्जेषु यशः स्वमुच्चैरुद्गीयमानं वनदेवताभिः' रघु० II. बहल ...तलम् how pleasant is the foot of the trees on the bank, where the कलहंसs have left the line of their steps imprinted on the thick (बहल) mass (पटल) of the pollen of flowers (बहले कुसुमरजःपटले मग्ना कलहंसपदलेखा यस्मिन्). स्निग्ध... हृदया whose heart was drawn (आक्षिप्त) by the desire of seeing a very charming and cool (स्निग्ध or glossy) spot (उद्देशः).

P. 15 ll. 6-10. (एकस्मिंश्च...अभ्याजिघ्रम्). All accusatives from उपनीतं up to ०लोकोचितं qualify कुसुमगन्धम्. झटिति quickly. उपनीतम्

brought. निर्भर... मलम् which overpowered the fragrance of all the rest (flowers), though the wood was in full blossom. विसर्पन्तम् spreading all round. अतिसुरभि...न्द्रियम् which, by its extreme sweetness, as if anointed, delighted and filled the sense of smell. अहम...मानम् which was followed by hosts of bees as if competing to make it their own. अहमहमिका competition. अना...पूर्वम् not smelt before. अमा...चितम् fit for the world not of men (but of gods).

P. 15 l. 10–p. 16 l. 15. (कुतोऽय...कुमारकमपश्यम्). The principal sentence is उपारूढकुतूहला चाहं...स्नानार्थमागतं मुनिकुमारकमपश्यम्. उपारूढं कुतूहलं यस्याम् in whom curiosity was produced. मुकुलितलोचना with my eyes half shut (in the enjoyment of the extreme delight caused by the perfume). तेन...आकृष्यमाणा drawn by that perfume of the flowers like a bee (female). कौतुक... गत्वा I, restless through curiosity (कौतुकतरला, an *adj.* of अहं), having gone a few steps drew the Kalahamsas on the lake after them by the jingling of the anklets inlaid with jewels that resounded more (than before on account of my haste, अधिकतरमुपजातः मणिनूपुराणां झंकारः तेन आकृष्टाः सरःकलहंसाः यैः). All the accusatives from हर... विधुरं up to ०मनोहरं (p. 15 l. 13–p.16 l. 15) are *adj.* of मुनिकुमारकम्. हर...तपस्यन्तम् who was as if spring (the friend of Cupid) practising penance, distressed by his grief for Cupid who was made a fuel to the fire (of his eye) by S'iva (हरेण हुताशने इन्धनीकृतः मदनः तस्य शोकेन विधुरः तम्). इन्धनीकृत is a च्वि formation (अभूततद्भावे च्विः). वसन्त is represented as the friend of काम; see कुमारसंभव 4th सर्ग. तपस्यन्तम् (Pre. P. of तपस्यति a denominative verb from तपस्). S'iva is said to have burnt मदन by the fire of his eye. Cf. 'क्रोधं प्रभो संहर संहरेति यावद्गिरः खे मरुतां चरन्ति । तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार' ॥ कुमार०III. अखिल...व्रतम् who was as if the moon on the head of S'iva performing a vow for winning a full orb. S'iva has a crescent of the moon on his head. The poet suggests that the young तापस was the moon practising penance in order to secure a full orb (and not merely a crescent). अयुग्मलोचन...नियमं who was as if Cupid undergoing different observances (नियम) for winning over S'iva (who has an uneven number of eyes). अति... विभाव्यमानम् who, on account of his extreme brilliance, appeared as if inside a cage of flashing lightning, as if entered inside the disc of the sun on a summer day and as if standing in the midst of a mass (कलापः) of the flames of fire. उन्मिषन्त्या... कुर्वाणम् who rendered the forest yellowish (कपिलीकृतं काननं येन) by the brilliance of his form, flashing forth more and

more (बहुल much), which (प्रभा) was as yellow as lamp-light (दीपिकाया आलोकः तद्वत् पिङ्गलया), and who therefore caused the whole spot to look as if it were made of gold. His brilliance over-spread the whole spot rendering it yellow; gold also is yellowish bright. रोचना... जटं (रोचना गोरोचना तस्याः रसः तेन लुलितः प्रतिसरः तेन समाना सुकुमारा पिङ्गला जटा यस्य) whose fine and golden matted hair was like an amulet rolled in गोरोचना. गोरोचना is a bright yellow pigment prepared from the urine or bile of a cow or found in the head of a cow. It is used as a medicine and to ward off evil spirits and the evil eye. प्रतिसरः (हस्तसूत्रम्) a ribbon worn on the wrist as an amulet. पुण्य...उद्भासमानम् who was illumined by the mark made on the forehead (ललाटिका) with ashes, which (mark) looked as if it were the banner of merit (पुण्य) and which was as if the line of sandal-wood paste applied on account of (*i.e.* to cool) the feverish longing (उत्कण्ठा) for the union of Sarasvatî (goddess of learning) and who (मुनिकुमारक) therefore looked like the stream of the Ganges decorated (उद्भासमान) with a small line of sandy bank. We must clearly understand all the ideas here. The मुनिकुमार is compared to the गङ्गाप्रवाह (both are white); the mark on the forehead with ashes to a narrow strip of sandy bank (both whitish). पताका इव आचरति पताकायते, according to 'कर्तुः क्यङ् स लोपश्च' पा० III. 1. 11.; Pre. P. पताकायमाना. The mark looks like a पताका of पुण्य (mark and पुण्य are white and पताका and mark are both long). One who is in a fever for union with his beloved applies sandal paste to his forehead (to cool it). Both the paste and mark are white. The मुनिकुमारक was anxious to make सरस्वती (all learning) his own. The commentator's explanation of सरस्वती &c. appears to us unsatisfactory. He says 'अन्यस्यागमने गृहधवलीकरणं सरस्वत्यास्तु मुखमेव निवासः निलयमतस्तदुपरि चन्दनलेखाकरणमिति भावः.' अनेक...राजितेन who was adorned by two creeperlike eyebrows, which (भ्रूलता) were the arched gate (तोरणः-णम् 'तोरणोऽस्त्री बहिर्द्वारम्' इत्यमरः) of the house in the form of the knittings of eyebrows on the occasions of giving many curses (अनेके शापाः तेषां भ्रुकुट्यः तासां भवनं तस्य तोरणेन). The idea is:–the मुनिकुमारक was capable (by his तपःसामर्थ्य) of giving curses on many occasions. In giving a curse, the eyebrow must be knit (through anger). These many knittings of brows are compared to a house. A big house has an arched gate. Hence the curved brow is said to be the arched gate of the house &c. K's explanation of तोरण by स्रक् has hardly any authority.

अत्यायततया...उद्वहन्तम् who wore as if a chaplet made up of eyes on account of their (of the eyes) great length. His long and lotus-like eyes present the appearance of a chaplet of lotuses. सर्वहरिणै...भागम् (दत्तः लोचनशोभायाः संविभागः यस्मै) to whom all the deer had as if given a share of the beauty of eyes. The eyes of deer are always admired by Sanskrit poets. The beauty of his eyes was made up by taking a share from each deer in the world *i.e.* his eyes were more beautiful than those of any single deer. आयतो...वंशम् (आयतः उत्तुङ्गः उन्नतः घ्राणवंशः घ्राणं वंश इव यस्य) whose nose (like a bamboo) was long and high. An aquiline nose was supposed to be a sign of nobility. Comare 'घोणोन्नतं मुखमपाङ्गविशालनेत्रं नैतद्धि भाजनमकारणदूषणानाम्'। मृच्छकटिक IX. अप्राप्त... रुचकम् whose lower lip resembling a golden ornament was reddened (पाटलीकृतः अधरः रुचकः निष्कः इव) by the राग (redness; passions) of fresh youth with all its heart (सर्वात्मना), which (राग) obtained no entrance to his heart (अप्राप्तः हृदये प्रवेशः येन). The young sage did not allow the passions (राग) of youth any scope in his heart. That राग is identified with राग (in the sense of redness). The natural redness of his lower lip is represented as due to the राग of fresh youth redden-ing it, finding no way to enter his heart. अनुद्भिन्न...दधानम् posses-sing (दधानः Pre. P. Atm. of धा) a face which, because the beard (श्मश्रु *n*) had not yet made its appearance on it, was like a young lotus that had not yet secured the grace (विलासः) of being surrounded by a ring of hosts of bees (अनासादितः मधुकरावलीवलयेन परिक्षेपस्य विलासः येन). The black beard is compared to the ring of black bees and the face to a lotus. P. **16.** अनङ्ग...अलंकृतम् adorned with a sacred thread that was like the string of the bow (कार्मुकम् bow, कर्मणे प्रभवतीति according to 'कर्मण उकञ्' पा० V. 1. 103) of Cupid turned into a circle or like the filaments of the lotusplant on the lake of penance (तपः एव तडागः तस्मिन् या कमलिनी तस्याः मृणालेन इव). If the handsome young मुनि were looked upon as Cupid, his यज्ञो-पवीत may naturally be compared to the string of Cupid's bow; if his तपः be compared to a lake, then the thread worn by him resembles filáments (that are white and slender). एकेन...कलयन्तम् Holding in one of his hands a water-pot (कमण्डलुः) resembling a Bakula fruit together with its stalk and in the other (hand) a rosary of crystal beads, strung (आरचिता) as if with drops of the tears of Rati, who bewailed through grief for the destruction of (her lord) Cupid. The beads of crystal were round and white like drops of tears. अनेक...शोभमानम् adorned by a ring-like navel (नाभिः मुद्रा इव) resembling the eddy (आवर्तः) of the conflu-

ence of rivers in the form of many lores. When rivers meet a whirl-pool is often formed at their meeting-place. His नाभि is compared to such a whirl-pool and the lores which meet in him (*i. e.* he possesses) are compared to rivers. विद्याs are said to be four 'आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च शाश्वता । विद्याश्चतस्र एवैता योगक्षेमाय देहिनाम्' ॥ कामन्दकीयनीतिसार II. 2, or fourteen 'अङ्गानि (शिक्षा कल्पो व्याकरणं निरुक्तं छन्दो ज्योतिषम्) वेदाश्चत्वारो मीमांसान्यायविस्तरः । धर्मशास्त्रं पुराणं च त्रयीदं सर्वमुच्यते' ॥ कामन्दकीयनीतिसार II. 13. अन्तर्ज्ञान....बिभ्राणम् having (बिभ्राण Pre. P. Atm. of भृ) on his stomach a small line of hair (रोमराजि) which was as dark as the streak of the particles of black pigment (which is applied to the eye) and which (रोमराजि) resembled the path of the flight (अपयानम्) of the darkness of ignorance removed (निराकृत) by inward knowledge (esoteric or philosophical knowledge). Both अन्धकार and रोमराजि are dark. When the young sage acquired true knowledge, ignorance fled from his heart. The black रोमराजि curling upwards towards the chest is represented as the way by which ignorance, dispelled from the heart, ran away and outwards. आत्म...भागम् whose buttocks (जघनभाग) were encircled by the girdle (मेखला) made of Munja grass, which (मेखलागुण string of the girdle) looked as if it were the halo assumed (आगृहीत) by him after he had vanquished the sun by his own brilliance. He vanquished the sun; the halo of the sun that remained was assumed by him in the form of the मौञ्जमेखला. A Brâhmaṇa ब्रह्मचारिन् was to wear a मेखला made of मुञ्ज grass, while a क्षत्रिय student wore a मौर्वी मेखला. अभ्रगङ्गा...योजनम् the office of a garment in whose case was performed (उपपादितं अम्बरप्रयोजनं यस्य) by a bark of the मन्दार tree, (one of the five देवतरुs) which (वल्कल) was in appearance as whitish-red (पाटल=श्वेतरक्त pink) as the eyes of an old चकोर bird, which was washed in the stream of the celestial Ganges. अलं...चर्यस्य who was as if the ornament of the vow of celibacy. यौवनमिव धर्मस्य who was as if the youth of धर्म (righteousness). Just as youth is the strongest and healthiest period of man's life, so in him धर्म was at its height. विलास...स्वत्याः who was as if the grace of Sarasvatî (the goddess of learning). स्वयंवर...विद्यानाम् who was as if the chosen lord of all lores. All the lores chose him as their husband (*i.e.* he had completly mastered them). संकेत...श्रुतीनाम् who was as if the appointed meeting-place (rendezvous) of all the Vedas. The idea is that all the Vedas met in him (he had them at his fingers' ends). P reads 'श्रुतानाम्' which would mean 'of all knowledges.' निदाघ...साषाढम् who was possessed of an आषाढ (a

staff made of Palâs'a tree 'पालाशो दण्ड आषाढो व्रते' इत्यमरः; according to 'पलाशादिभ्यो वा' पा० IV. 3. 141), like the season of summer (which also has the month आषाढ in it). ज्येष्ठ and आषाढ are the two months of ग्रीष्म. A Brâhmaṇa ब्रह्मचारिन् should take a दण्ड made of Palâs'a, a क्षत्रिय student should have one made of पिप्पल. शिव also is described in the disguise of a बटु as 'अथाजिनाषाढधरः' कुमार. V. हिम...गौरम् who was as fair as the opening blossom of प्रियङ्गु (millet प्रियङ्गुमञ्जरीवद्गौरं) like a winter wood, which is white with the &c., (मञ्जरीभिः गौरम्). मधु...मुखम् whose face was adorned by ashes applied to the forehead as a mark white as a flower (कुसुमवद्धवलः तिलकः तस्य भूतिः भस्म तेन भूषितं मुखं यस्य), like the month of चैत्र, whose beginning is adorned by the abundance of तिलक trees that are white with blossoms (कुसुमैर्धवलाः तिलकाः तेषां भूत्या समृद्ध्या भूषितं मुखं प्रारम्भः यस्य). आत्मानुरूपेण (आत्मनः अनुरूपेण) worthy of himself. सवयसा by one who was his equal in age (समानं वयः यस्य तेन). देवता...चिन्वता (adj. of तापसकुमारेण) gathering flowers for the worship of Gods. अनुगतम् accompanied.

P. **16** ll. **16–21.** तेन च कर्णाव...अद्राक्षम्. The construction is तेन च कर्णावतंसीकृतां...कुसुममञ्जरीमद्राक्षम्. All the Accusatives are to be connected with कुसुममञ्जरीम् कर्णावतंसीकृताम् turned into an ear-ornament (अवतंसः–सम्) *i. e.* placed on the ear. वसन्त...वनश्रियः which was as if the bright smiles of the splendour of the woodland, rejoicing at the sight of spring. It is well-known that वनश्री is at its best in spring and that smiles are said to be white. The white garland is therefore properly compared to स्मितप्रभा. मलय...मासस्य which was like the hand-ful of fried grain offered by the month of चैत्र to welcome the advent of the Malaya wind. मलय is a mountain in the south of India abounding in sandal trees. मलयमारुत and मधुमास are both friends being the excitants of love. It was a common practice to greet the arrival of great personages and friends with a shower of लाजाs as an auspicious sign. cf. 'अवाकिरन् बाललताः प्रसूनैराचारलाजैरिव पौरकन्याः' रघु० II. 10. लाजाs are white and hence the मञ्जरी is compared to लाजाञ्जलि. यौवन...लक्ष्म्याः the youthful sport of the grace of flowers. सुरत...रतेः which was like the row of the number of the drops of perspiration on the body of Rati (wife of Cupid) caused by the fatigue of enjoyment. स्वेदजल is white and hence the comparison. ध्वज....गजस्य which was like the bushy tail that had become the mark on the banner, on the (head of the) elephant in the form of Cupid (मनोभवः एव गजः). Chowries are placed on the heads of horses and elephants. Chowries are white and hence मञ्जरी is

compared to a चामरपिच्छिका. When मदन is identified with गज, the chowrie on the head of the elephant may be looked upon as the चिह्न on the banner of मदन (ध्वजस्य चिह्नभूता चामरपिच्छिका). मधु... सारिकाम् who made the lovers-bees woo her (मधुकराः एव कामुकाः तान् अभिसारयति इति अभिसारिका). The plain idea is that bees hovered round the मञ्जरी. अभिसारिका is to be taken in its etymological sense (one who causes to run after) with an allusion to the conventional meaning (by way of pun). कृत्तिका...कारिणीम् resembling the cluster of the constellation of Pleiads (which are six). मञ्जरी is like the bright cluster of Pleiads. अमृत... स्यन्दिनीम् letting drops of nectar.

P. **16** l. **21**–p. **17** l. **9.** (अस्याः परिभूता...परवशामकरोत्). परिभूत... मोदः that vanquishes the fragrance (आमोदः) of all other flowers. अस्याः refers to मञ्जरी. अहो...विधातुः Oh, how wonderfully inexhaustible is the treasure of the means (उपकरणं) for creating the highest perfection (अतिशयः) of beauty, (treasure) belonging to the Creator (Brahmâ). N reads कौशलस्य, which, if we consider the word अक्षीणता, is not so good as कोषस्य. यत्... उत्पादितः This constitutes the reason of the assertion made about the treasure of ब्रह्मा being inexhaustible. 'Since he, after creating Cupid whose perfection of beauty was most wonderful in the three worlds (त्रिभुवने अद्भुतः रूपसंभारः यस्य), produced the second cupid under the diguise of a sage, whose perfection of form surpasses even that of Cupid' (तस्य मदनस्य आकारात् अतिरिक्तः रूपराशिः यस्य). The idea is that the मुनिकुमारक is really a second मदन in disguise. He was more beautiful than even Cupid, in creating whose perfection of form it is natural to suppose that the Creator's resources were exhausted. But no ! the Creator's resources are inexhaustible. He has produced another more beautiful than the first मदन. मन्ये...कृतः I think that, when the Creator produced the disc of the moon which gives delight to the eyes of the whole world and the lotuses, the palaces in which Lakshmî dwells for sport, he was but practising to gain the skill for producing the form of the face of this (मुनिकुमारक). It is well known that कमलs are said to be the abode of लक्ष्मी, who is called पद्मालया 'लक्ष्मीः पद्मालया पद्मा' इत्यमरः. विरचयता and सृजता qualify प्रजापतिना. A handsome face is compared to the moon and the lotus. अन्यथा If it were not so *i. e.* if it were not true that Brahmâ was simply practising for gaining the skill to create such a perfection of beauty, when he first created the moon and the lotuses. किमिव...कारणम् what possibly may be the object of creating (three) similar things. The idea

is:—if the Creator was going to create such a perfection of beauty as the मुनिकुमारक, there was no necessity for creating चन्द्रबिम्ब and कमलs. All the purposes for which the latter could be required would have been served by the ०कुमारक. But since the creator first produced two objects resembling the मुनिकुमार in qualities (though inferior to him), it follows that he wanted to practise in order to be able to produce a perfection of beauty. Skill is not obtained without practice. अलीक *adj.* false. सकला:—There are sixteen कलाs (digits) of the moon. कला: is the object of आपिबति, रवि: being the subject. कलावत: of the moon. बहुल...क्षीयमाणस्य waning in the dark fortnight. सुषुम्णनाम्ना रश्मिना by the ray of the sun called सुषुम्ण. On the authority of the निरुक्त quoted below, we read सुषुम्ण. The विष्णुपुराण to be quoted below reads सुषुम्न. The printed (2nd) edition of the हर्षचरित has सुषुम्णा and सुषुम्ण both (p. 21 'सुषुम्णास्रुतशशिसुधाशीकरस्तबकतारकिततीरम्;' p. 147 'चन्द्रमूर्त्येव सुषुम्णरश्मिनिर्गतयानुगम्यमानौ'). K is wrong in printing the two words सुषुम्णनाम्ना as separate. 'सूर्यरश्मिः सुषुम्नो यस्तर्पितस्तेन चन्द्रमाः। कृष्णपक्षेऽमरैः शश्वत्पीयते वै सुधामयः॥ पीतं तु द्विकलं सोमं कृष्णपक्षक्षये द्विज। पिबन्ति पितरः शेषं भास्करात्तर्पणं तथा॥' विष्णुपुराण II. 11. 22-23. The निरुक्त has a very interesting reference to सुषुम्णरश्मि "अथाप्यस्यैको रश्मिश्चन्द्रमसं प्रति दीप्यते तदेतेनोपेक्षितव्यमादित्यतोऽस्य दीप्तिर्भवतीति। 'सुषुम्णः सूर्यरश्मिश्चन्द्रमा गन्धर्वः' इत्यपि निगमो भवति"। निरुक्त 2. 2. 2. It is the सुषुम्णरश्मि of the sun that then appears from the foregoing passages to be the cause of the waxing of the moon. It should be noted, however, that Bâṇa says that it is the cause of its waning. ताः... आविशन्तीति Those rays (गभस्ति *m. f.*) really enter this body of this (sage). She says that the rays of the waning moon enter the body of the मुनिकुमारक and not the sun as said by the पुराणs &c. कुतोऽन्यथा...लावण्यम् Otherwise whence can he possess such loveliness, practising as he does penance which is full of trouble and which (generally) destroys beauty. As, in spite of तपश्चर्या, he is as handsome as the moon, the digits of the waning moon really enter him and not the sun. इति...परवशामकरोत्. The principal sentence is माम्...कुसुमायुधः परवशामकरोत्. अविचा...विशेषः that never stops to reflect over the merits and demerits that distinguish a man (अविचारितः गुणदोषाणां विशेषः येन). Love is blind to the faults of its object. रूपैकपक्षपाती (रूपे एव एकस्मिन् केवले पक्षपाती) that firmly adhered to beauty alone. कुसुम...मधुकरीम् as the intoxication due to the season of flowers (spring) makes the female bee. परवशाम् helpless, enthralled.

P. 17 ll. 10-22. (उच्छ्वसितैः सह...व्यलोकयम्). The princi-

pal sentence is (अहं) तमतिचिरं व्यलोकयम्. The com. in N takes उच्छ्वसितैः सह with परवशामकरोत् above (p. 17 l. 9). That construction does not yield a satisfactory meaning. उच्छ्व...निमेषेण that (eye) forgot its winking together with the vital breaths. Just as the eye forgot its function of winking, so the life-breaths (प्राणाः) forgot their function (of breathing). She looked steadfastly at him with bated breath. किञ्चि...पक्ष्मणा the eyelashes of which were slightly closed like a bud. जिह्मित...रोदरेण the interior of which was variegated (सार) on account of the eyeball being a little crooked (casting a side-glance) and extremely tremulous (जिह्मिता तरलतरा च तारा यस्मिन् तत् जि...तारम् अत एव सारं उदरं यस्य). The eyeball is dark and the other part is white; so the constant motion of the eyeballs in seeing him made the inside look variegated (dark-white). She could not look straight at him and hence the sidelong (जिह्मित) look at him. दक्षिणेन...पिबन्तीव as if drinking him longingly with the right eye. किमपि याचमानेव as if soliciting him for something (she looked at him like a suppliant with wistful eye). त्वदायत्ता In your hands. सर्वात्म...विशन्तीव as if entering into him with all my heart. तन्मय...ईहमाना as if longing (ईह 1 A.) to be identical with him (or to be absorbed in him). मनो...यान्ती as if casting myself on his mercy, saying 'save me who am overpowered by Cupid.' देहि...दर्शयन्ती showing myself to be a suppliant asking 'give me room in your heart.' हाहा...करणानां although knowing 'Alas! Alas! what have I begun that is improper (असांप्रत), extremely shameful (अतिह्रेपण) and unworthy of a maiden born of a good family', still not master of my senses (करणम्=इन्द्रियम्). भू with प्र in the sense of 'to be master of' governs the genitive. स्तम्भिता इव as if paralyzed. लिखितेव as if I were a picture (so motionless I became). उत्कीर्णेव as if carved (like a statue). संयतेव as if pinned down or chained. केनापि विधृतेव as if held by somebody. निष्पन्द...ष्टम्भेन all whose limbs were motionless on account of stupefaction (अवष्टम्भः) that manifested itself at that very moment (*i. e.* suddenly). P reads 'वयवाम्' which appears to be a misprint. अकथित...केवलं—The construction breaks off after केवलं, the speaker (the maiden) being at a loss what name to give to her feeling that impelled her to look long at him (मुनिकुमारक). अकथित...केवलम् (I looked at him long) on account of (some feeling) that was learnt by me without anybody's instructing me (अकथितशिक्षित), that cannot be described and that can be known only by being felt (स्वसंवेद्य). The feeling of love is very aptly

described here as अकथित &c. K. takes अकथित...स्वसंवेद्येन with अवष्टम्भेन, which, in our opinion, is not right. अवष्टम्भ hardly deserves the words अकथित...स्वसंवेद्येन· न विभाव्यते...प्रकारेण It cannot be definitely ascertained whether I was instructed to do (the unmaidenly act of looking long at him) by the perfection of his form, by my mind or by Cupid, or by fresh youth or by (dormant) affection or in some other way. अहमपि...कथमिति I myself do not know how it happened.

P. **17** l. **22**-p. **18** l. **6.** (उत्क्षिप्य...द्रागः). उत्क्षिप्य...इन्द्रियैः as if I was lifted up and carried near him by my senses. पुरस्ता...हृदयेन as if I was drawn before him by my heart. Her heart wished to be near him. पृष्ठतः...धन्वना as if driven from behind by Cupid (whose bow is made of flowers). कथमपि...धारयम् I with great difficulty (कथमपि) restrained my soul that had given up all efforts (मुक्ताः प्रयत्नाः येन). The poet here describes the व्यभिचारिभाव called धृति. It is the position of rhetoricians that Rasa is manifested by the joint operation of स्थायिभावs, विभावs, अनुभावs and व्यभिचारिभावs. For an explanation of these terms, see our notes on साहित्यदर्पण, pp 27-28. अनन्तरं...मरुतः sighs in a continuous series (आहितः संतानः यैः) came out to make room for Cupid in my heart. निरीयुः (Perfect 3rd plu. of इ with निर्). साभिलाष...युगलम्—(हृदयं is the object of आख्यातुकामम् which is an *adj.* of युगलम्) The nipples of my breasts throbbed (स्फुरितं मुखं यस्य *adj.* of युगलम्) as if desirous of declaring that my heart is full of longing. When one is about to speak something, one's lip moves. This sentence refers to अभिलाष. स्वेद...लज्जा my sense of shame disappeared as if wiped away by the line of the drops of perspiration. She had drops of perspiration on account of her emotion, which was unmaidenly. So her sense of shame is said to be wiped out by perspiration. This sentence refers to स्वेद one of the सात्त्विकभावs (a subdivision of अनुभावs). मकर...यष्टिः my frame shook, as if afraid of the fall (निपात) of the crowd of the sharp (निशित) arrows of Cupid. This conveys the व्यभिचारिभाव त्रास which is the cause of कम्प. तद्रूपा...जालकम् horripilation came out (a thrilling sensation) of my limbs that were eager (लालस) for an embrace, as if out of curiosity to see the perfection of his form. This refers to the सात्त्विकभाव रोमाञ्च. अशेषतः...रागः—राग (Love; redness) entered my heart, being completely (अशेषतः) washed from my feet by perspiration. The idea is:—her feet were dyed red with अलक्तक; she had profusely perspired on account of her emotion. The राग

(redness) is identified with राग in the sense of 'love.' Her perspiration as if completely washed the राग (red colour on her feet), which then entered her heart. The sentence refers to रति, the स्थायिभाव of the sentiment of शृङ्गार which (though not expressed) is indicated here by the mention of the स्थायिभाव रति (राग) together with the सात्त्विकभावs (अनुभाव) स्वेद and रोमाञ्च, the व्यभिचारिभावs such as त्रास and the (आलम्बन) विभाव *viz.* the मुनिकुमारक.

P. 18 ll. **7–21.** (आसीच्च मम...प्रकृतिः). शान्ता...मनसिजेन. निक्षिपता and अनार्येण qualify मनसिजेन (मदनेन). शान्ता...क्षिपता who has surrendered me (*i. e.* has made me fix my heart upon) to this person (मुनिकुमार) whose heart is tranquil (शान्तः आत्मा यस्य) and who has given up all contact with the pleasures of love (दूरीकृतः सुरतस्य मैथुनस्य व्यतिकरः संपर्कः येन). अनार्येण by the vile (मदन). असदृशम् Improper, unworthy. एवं च...नालम् In this way the heart of woman is indeed very foolish (मूढ), since it is not able (न+अलम्) to consider the suitability of the object of their love. The idea is:—This मुनिकुमारक being a sage and शान्तात्मन् is not a proper person to love and yet I love him. P reads गूढं for मूढम्, which is a misprint. क्वेदमति—स्पन्दितानि The two क्वs indicate extreme incongruity. The two cannot subsist together. अतिभास्वरं धाम very brilliant abode (referring to the कुमार). क्व च...स्पन्दितानि and where the throbbings (stirrings) of love that are welcomed by low (ordinary) mortals. नियतम् surely. मामेवं...मनसा he laughs in his mind at me who am thus mocked by Cupid (मकरः लाञ्छनं चिह्नं यस्य). चित्रं चेदम् This is a wonder. अवगच्छन्ती knowing. विकारमुपसंहर्तुम् to restrain (take back) my feeling. त्रपाम् sense of shame. स्वयमुपयाताः पतीन् went of their own accord to their lords. दुर्विनीत ill behaved, naughty. उन्मत्ततां नीता नार्यः women were maddened. न पुन...यथा (although it is true that other maidens went to their lords or became maddened), but not as I, who am alone, am now (maddened). She means that there were extenuating circumstances in the case of those maidens who went to their lords of their own accord or those women who were maddened by love; but she stands alone in her sudden and complete abandon to love without any excuse. कथमनेन...करणम्—How in this one moment has my heart been thus thrown into turmoil by the sight of his (splendid) form alone and made not master of itself. She says it is inexplicable why her heart has in a *single* moment become helpless by merely seeing his *outward* beauty. कालो हि...सर्वथा This gives the reason of the assertion made just before about the inexplicable nature of her love. 'For

it is time (for knowing one's object of love) and the good qualities (of the object of love) that by all means make Madana invincible'. I have had no time *to know him* or *his qualities*; I see only his *form* for a *moment*; and yet such is my irresistible love. It would be better to take सर्वथा with the following clause, यावदेव &c. यावदेव...श्रेयः It is better for me to leave this place, while I have yet my senses (सचेतना) and while he has not clearly observed my folly (levity लाघवम्) in betraying the evil workings (दुश्चेष्टितम्) of love. कदा...माम् Perhaps he, being provoked by the sight of the effects of love that are disliked by him, may make me acquainted (for the first time) with a curse *i. e.* he may curse me. 'अभिज्ञा ज्ञानमाद्यं स्यात्.' अदूर...प्रकृतिः The disposition of sages is such that they are easily provoked (अदूरः कोपः यस्याः). In this connection, the name of दुर्वासस् may be remembered.

P. 18 ll. 21-26. (इत्यवधार्य...प्रणाममकरवम्), अपसरणम् going away. अशेष...कृत्वा Considering that this class (either refers to his being a sage or a ब्राह्मण) is fit to be honoured by all men. All the compounds from तद्वदना &c. up to मणिकुण्डलम् may be looked upon as adjectives of प्रणामम् or as adverbs (अव्ययीभाव). तद्वद... प्रसरम् (तस्य मुनिकुमारस्य वदनात् अकृष्टः दृष्टिप्रसरः यस्मिन् तम्, अथवा अकृष्टः दृष्टिप्रसरः यथा स्यात्तथा) in which my sight was not drawn off his face. अचलित...मालम् in which the eyelashes were motionless (अचलिता पक्ष्ममाला यस्मिन्). अदृष्टभूतलम् in which the surface of the earth was not seen (because my mind was working in a different direction). ईष...कपोलम् in which the slightly shining sprout placed on the ear, had slipped off the cheek (ईषदुल्लसितेन कर्णपल्लवेन उन्मुक्तं कपोलमण्डलं यस्मिन्). आलोला...तंसम् in which the head-ornament consisting of flowers was dangling from the slightly dishevelled hair (आलोला या अलकलता तस्याः लसन् कुसुमावतंसः यस्मिन्). अंस...कुण्डलम् in which an ear-ornament made of jewels was swinging on the shoulders (अंसदेशे दोलायितं मणिकुण्डलं यस्मिन्). दोलायित *p. p. p.* of दोलायते a denominative verb from दोला (दोला इव आचरति) according to 'कर्तुः क्यङ् स लोपश्च' पा० III. 1. 11.). प्रणाम (m) a salutation.

P. 18 l. 27-p. 19 l. 14. (अथ कृतप्रणामा...दिशः). कृत...मयि (loc. absolute) when I had bowed to him. The principal sentence is तमपि तरलतामनयदनङ्गः. The instrumentals from दुर्लङ्घ्यशासनतया express the causes of the unsteadiness of his mind. दुर्लंघ्य...भुवः because the commands of the mindborn (Cupid, मनोभूः Nom. Sin.) are irresistible. मद...मासस्य on account of the power of मधुमास (चैत्र, vernal season) to inspire the intoxication of love. It should be remembered that she had gone to bathe on a vernal

day (see P. 14 ll. 21–23. मधुमासदिवसेषु...स्नातुं &c.). अविनय... यौवनस्य because fresh youth abounds in many immodest acts. चञ्चल...न्द्रियाणाम् on accouut of the fickle nature of the organs of sense. दुर्नि...भिलाषाणाम् because it is hard to resist the longings for objects of sense. चपलतया मनोवृत्तेः on account of the unsteadiness of feelings. तथा...वस्तुनः and because all the various incidents (that afterwards happened) were destined to happen in those various ways. किं बहुना what is the use of saying much, in short. मम...दौरात्म्यात् On account of the cruelty of my ill-luck. अस्य...विहितत्वात् and because it was ordained (by God) that I should suffer the torment I am now undergoing. तमपि=मुनिकुमारकमपि. मद्वि...धैर्यम् whose steadiness (equilibrium) of mind was destroyed by the sight of my feelings. प्रदीपमिव ...अनङ्गः Cupid made him waver, as the wind does a lamp. तरलता= चञ्चलता. तदा...प्रादुरभवत्—The poet now describes the various भावs such as रोमाञ्च, स्वेद, त्रास &c in connection with पुण्डरीक which were spoken of about महाश्वेता above. 'He too had hair standing on end, as if going out to welcome Madana (love) that had recently come.' We go out to meet a guest newly arrived. रोमोद्गम (रोम्णामुद्गमः) came out (appeared) on his body and is represented as going out to meet the new arrival (love). मत्सकाश...श्वासैः Sighs went forward, as if instructing his mind that had started towards me as regards the path (leading to me.) श्वासैः प्रवृत्तम् is an impersonal construction. वेपथु...अक्षमाला the rosary in his hand held shakingly (वेपथुः shaking) quivered as if afraid of the violation of the vow (of ब्रह्मचर्य). द्वितीयेव...जालिका a net-work of the drops of perspiration clinging to his cheek (कपोलतलस्य आसङ्गः अस्ति अस्याः) was seen, as if it (जालिका) were a second cluster of flowers hanging down from his ear. He had already a कुसुममञ्जरी on his ear. Drops of perspiration on his cheek presented the appearance of a second मञ्जरी. मद्दर्शन ...दिशः— लोचनयुगलस्य अंशुसंतानैः अरुध्यन्त दश दिशः is the principal sentence. मद्दर्शे...दर्शयतः which (eye) was expanded by its pleasure (प्रीति) in seeing me, the pupils of which were dilated (उत्तानाः तारकाः यस्य) and which therefore made that spot look as if it were full of lotuses. As the interior of his eye was white and as he continuously cast glances at her, the whole spot being whitened by his sight is said to be composed of white lotuses. लोचन...संतानैः अरुध्यन्त दश दिशः the ten quarters were filled with the spreading (विसर्पि) masses (pencils) of the rays of his eyes. The ten दिशाs are the four principal cardinal points, the 4 intermediate ones, the upper (ऊर्ध्वं) and the lower (अधर). यदृच्छया...पतितैः which

(अंशुसंतान) looked as if they were groves of expanded blue lotuses flying up into the sky leaving the waters of the अच्छोद lake at their will. The eyes were described above as making the spot पुण्डरीकमय, because the spot being very near is rendered white by the prominence of the white inside of the eye. But when the rays of the eye spread upwards in the sky, the blue pupil is more prominent (as said above in उत्तानतारकस्य) and hence the sky appears to be full of blue lotuses.

P. **19** ll. **14–22.** द्विगुणी...वेशा whose passion (आवेशः or 'influence') of love was doubled. कामपि Indescribable. अनेक...ध्यायः (अनेकाः ताः सुरतसमागमाय लास्यलीलाः तासु उपदेशः तस्मिन् उपाध्यायः) a teacher who gives instruction in the sportive dancings (लास्यम्) of the eye that are meant to request a union for enjoyment. मकरकेतुः...दिशति—compare for a rather similar idea 'उपदिशति कामिनीनां यौवनमद एव ललितानि' (quoted in काव्यप्रकाश II). अन्यथा Otherwise (if मदन himself did not teach even novices graceful movements of the eye &c). विविध...बुद्धेः whose mind is not conversant (Lit. not entered into) with such incidents (व्यतिकरः) (of worldly life) charming on account of their being connected with various Rasas (such as शृङ्गार, करुण &c). अस्य जनस्य...दृष्टिः. The principal sentence is अस्य जनस्य कुत इयं...दृष्टिः how can this person (मुनिकुमारक) have this sight (way of glancing) ? अनभ्यस्ताकृतिः which has not studied (the dramatic or artificial) movements of the eye (अनभ्यस्ता आकृतिः शृङ्गारादिसूचकः आकारः यया). रति...क्षरन्ती pouring forth the stream of love's sweetness. मदमुकुलितेव as if half closed through intoxication. खेदालसेव as if slow with wearinesss. निद्राजडेव as if heavy with sleep. आनन्द...चारिणी roaming with pupils that are floating and languid with the weight of joy (आनन्दस्य भरेण मन्थरा तरन्ती च तारा यस्मिन् एतादृशः संचारो अस्याः). अनि...सिनी bright with ever playing (moving) eyebrows. चक्षुषै...कथ्यते the heart's secret longing is told by the eye alone without a word. अनक्षरम् (अविद्यमानानि अक्षराणि यथा स्युः तथा) is an अव्ययीभाव.

P. **19** l. **23**–p. **20** l. **2.** (प्राप्तप्रसरा...श्रूयताम्). प्राप्तप्रसरा getting an opportunity (प्राप्तः प्रसरः यया). प्रणामपूर्वकम् with a bow (an अव्ययीभाव). किंनाम्नः (किं नाम यस्य) is an *adj.* of तरोः. अवतंसीकृता made into an ear-ornament. समुत्सर्पन् spreading all round. असाधारणसौरभः (असाधारणं सौरभं यस्य) whose sweetness is unparalleled. ईषत् *adv.* a little. अथ...वेदयामि If you have a curiosity, then I shall tell you.

P. **20** ll. **3–10.** (अस्ति खलु...ददर्श). सकले त्रिभुवने प्रख्याता कीर्तिः यस्य. अत्युदारतया On account of greatness or exalted position. सुराः असुराः सिद्धाश्च तेषां वृन्दं समूहः तेन वन्दितं चरणयुगलं यस्य. दिव्य...वासी

dwelling in heaven. अशेष...सुन्दरं charming in all the three worlds, or more charming than &c. अति...कूबरम् (अतिशयितः नलकूबरः येन) that surpassed the beauty of नलकूबर, the son of कुबेर. नलकूबर is described as fond of रम्भा (वासवदत्ता Hall's edition pp. 106 and 154 'नलकूबरचित्तवृत्त्येव सततधृतरम्भया' and 'रम्भा नलकूबरमचीकमत') and as having cursed Râvaṇa; 'कुबेरतनयः श्रीमान्भर्ता मे नलकूबरः। यच्छापात्स दशास्योऽपि नाभूत्परवधूविभुः॥' बृहत्कथामञ्जरी VII. 198. ऐरावत ...ततार he entered (for plucking lotuses) the celestial Ganges whose stream is as white as the laugh of S'iva (हरस्य हसितवत् सितं स्रोतः यस्याः) and whose waters were studded (खचित) as with hundreds of peacock's eyes (चन्द्रकः) that were due to the drops of the ichor of ऐरावत (ऐरावतस्य मदजलबिन्दुभिः बद्धानि चन्द्रकशतानि तेन खचितं जलं यस्याः). 'समौ चन्द्रकमेचकौ' इत्यमरः (मयूरपिच्छस्थचन्द्राकृतेः says व्याख्यासुधा). चन्द्रः इव चन्द्रकः according 'इवे प्रतिकृतौ' पा० 5. 3. 96. The idea is:—blue drops of ichor from ऐरावत's temples fell in the Ganges; they looked like the circular spots on the tails of a peacock. अवतरन्तं = श्वेतकेतुम्. सततसंनिहिता always present. विकच... विष्टा seated on a white expanded lotus with a thousand petals.

P. 20 ll. 10–18. प्रेममद...स्वादयन्त्याः who (लक्ष्मी) drank his beauty with her eyes that were half-closed in the intoxication of love and the pupils of which were rolling on account of the waves of the tears of joy (आनन्दबाष्पभरस्य तरंगाः तैः तरला तारा यस्य). जृम्भिका ...पल्लवायाः whose tender hand was placed on the mouth that was languid by the commencement of a yawn (*i.e.* her softly opening lips) जृम्भिकायाः आरम्भः तेन मन्थरं मुखं तस्मिन् विन्यस्तः हस्तपल्लवः यस्याः. Yawning is an effect of the passion that thrilled her. मन्मथ... आसीत् her mind was disturbed by Love. आलोकनमात्रेण by merely looking at him (श्वेतकेतु). समासादितं सुरतसमागमसुखं यया. कृतार्थताऽसीत her desire was gratified (by the mere sight &c). तस्मात्=पुण्डरीकात्. तत... आदाय taking him on her lap. बालजनोचिताः proper for a child. तस्य... भवतया because he was born in a पुण्डरीक (white lotus). प्रतिपादितव्रतम् (प्रतिपादितं दत्तं व्रतं ब्रह्मचर्यरूपं यस्मै) to whom the vow of ब्रह्मचर्य was given *i. e.* he was invested with the sacred thread. आगृहीत... कलापम् (आगृहीतः सकलविद्यानां चतुर्दशसंख्याकानां कलापः येन) who had mastered all the lores.

P. 20 l. 19–p. 21 l. 7. (इयं च सुरासुरैः...आवेदितम्). पारिजातः नाम यस्य. पारिजात (पारिणः समुद्रात् जातः) was one of the fourteen jewels churned from the ocean and is one of the five trees of Paradise. It came into the possession of इन्द्र, from whom it was wrested by कृष्ण who planted it in the garden of सत्यभामा. See विष्णुपुराण I. 9 and V. 30. यथा...सादितवती how it came to have a place on his ear

which is against his vow (of ब्रह्मचर्य). Wearing of flowers was forbidden to a ब्रह्मचारिन्. 'मधुमांसाञ्जनोच्छिष्टशुक्तस्त्रीप्राणिहिंसनम् । भास्करालोकनाश्लीलपरिवादादि वर्जयेत् ॥' याज्ञवल्क्य I. 33 on which मिताक्षरा remarks 'आदिशब्दात्स्मृत्यन्तरोक्तं गन्धमाल्यादि गृह्यते'. न अद्य...अभिहितः The principal sentence is अयं...नन्दनवनदेवतया प्रणम्याभिहितः. चतुर्दशीति The fourteenth day (तिथि) of the dark half of every month and especially of माघ are sacred to S'iva when a fast is observed. अमरलोकात्=स्वर्गात्. नन्दनवनसमीपेन अनुसरन् while going along the नन्दन wood. नन्दन (*n*) is the wood of Indra. All the instrumentals from ०लम्बया to मत्तया are adjectives of नन्दनवनदेवतया. मधुमासलक्ष्म्या दत्तः ललितहस्तस्य अवलम्बः यस्यै who was resting on the delicate hand of the Beauty of spring. बकुल...मेखलया whose girdle was made by a garland of Bakula flowers. कुसुम...विग्रहया whose body (विग्रहः) was thickly (निरन्तर) covered with garlands worn round the neck, made of flowers and tender leaves and reaching as far as her knees. नव... पूरया (नवचूताङ्कुरः कर्णपूरः यस्याः) whose ear-ring was made of fresh mango sprouts. पुष्पा...मत्तया who was intoxicated by drinking the honey of flowers. नन्द...देवतया by the nymph of the नन्दन wood. अभिहितः he was addressed. भगवन्...क्रियताम् Let, I pray, this form of yours that gladdens the eye of all the three worlds, have this (मञ्जरी spray) as its fitting ornament. इय...शिखरम् let this (मञ्जरी), which is naughty enough to desire the grace of an ear-ornament (अवतंसस्य विलासे दुर्ललिता), be placed on the tip of thy ear. व्रजतु...पारिजातस्य let the birth of पारिजात be fruitful (by having its मञ्जरी placed on the ear of such a handsome youth). आत्म...लोचनः whose eyes were bent down in modesty at the words of praise about his own form (आत्मनः रूपस्य स्तुतिवादः तेन त्रपा तया अवनमिते विलोचने यस्य). तामनादृत्यैव without at all minding her (Indeclinable P. P. of दृ 6 A. with आ, preceded by the negative अन्). प्रणयपरिग्रहः compliance with her request. बला...कृता I placed it (मञ्जरी) forcibly on his ear as an ornament against his will. कार्त्स्न्येन in its entirety, fully. या चेयं refers to the मञ्जरी.

P. 21 ll. 8–17. (इत्युक्तवति...भरणतामनयम्). तस्मिन् refers to the friend of the handsome मुनिकुमार. किंचिदुपदर्शितं स्मितं येन who smiled a little. अयि (Inter.) is a tender mode of address. कुतूहलिनि Oh, inquisitive girl ! किम...यासेन why take this trouble of asking ? यदि...परिमला if its sweet fragrance pleases you (रुचितः सुरभिः परिमलः यस्याः). आत्मी...नीय removing it from his own ear. कलैः अलि...नामिव that was as if praying for a union of love by means of the sweet (कल) murmur (क्वणितम्) of the swarms of bees (that hovered over the मञ्जरी). प्रारब्धा रतिसमागमप्रार्थना यया

(qualifies ताम्). The hum of bees is represented as if it were a प्रार्थना for union. तामकरोत् placed it (on my ear.). मम...पुलकमासीत् my (strong) desire for the touch of his hand gave rise immediately to horripilation in the place (*i. e.* the कपोल) where the ear-ornament lay, as if it were a second flower of the पारिजात tree. The idea is that when his hand came in contact with her cheek at the time of placing the मञ्जरी on her ear, her hair stood on end and presented the appearance of another कुसुममञ्जरी. If we could read स्पर्शलाभेन, the meaning would be simpler. The com. in N. remarks here 'एतेन द्वितीयकर्णेऽपि तच्छोभा सूचिता'. But this is opposed to what occurs later on 'तत्करतलस्पर्शसुखजन्मना...रोमाञ्चजालेन कण्टकितैककपोलफलका' (p. 23. ll. 22–23). मत्कपोल...करतलात् from his hand the fingers of which were rendered tremulous by the pleasurable touch of my cheek. अक्षमालां...ज्ञासीत् he was not aware of the fall of the rosary (from his hand), that dropped down together with his sense of shame. अज्ञासीत् (Aorist of ज्ञा). अक्षमालां... गलिताम् is a fine example of सहोक्ति. The idea is:—his rosary fell down and his sense of shame also was gone; and he did not know both these things. असंप्राप्ताम् is an adj. of अक्षमालाम् and has भूतलम् as its object. असं...गृहीत्वा taking the (falling) rosary before it had reached the ground. सलीलं playfully. तद्भुज...भवन्ती enjoying a pleasure similar to that of the clasping of my neck by his arms (तद्भुजपाशेन संदानितः निगडितः कण्ठः तस्य ग्रहः आलिङ्गनं तस्य सुखम् इव). दर्शित...नयम् I made (the अक्षमाला) an ornament on my neck, which (अक्षमाला) exhibited the grace of a neck-lace unlike all others (दर्शिता अपूर्वा हारलतालीला यया).

P. 21 ll. 18–25. (इत्थंभूते.. इवावादीत्). इत्थंभूते व्यतिकरे when affairs were in this condition. छत्रग्राहिणी umbrella-bearer. भर्तृदारिके Oh princess ! 'राजा भट्टारको देवस्तत्सुता भर्तृदारिका' इत्यमरः. It is a term of address used in dramas. देवी refers to the mother of महाश्वेता. प्रत्यासीदति draws near. मज्जनविधिः bath. तेन...कृष्यमाणा unwillingly dragged away with great difficulty by those words of hers like a female elephant freshly caught, (नवः ग्रहः यस्याः) dragged by the first touch of the goad. तन्मुखात् दृष्टिमाकृष्य drawing off my eye from his face (पुण्डरीक's). अतिकृच्छ्रेण with great difficulty. लावण्यामृत...स्यूतामिव this is to be connected with दृष्टिम्. लावण्या... मग्नामिव as if it (sight) had stuck fast in the mud of the nectar of his loveliness. One who is plunged in mud is extricated with great difficulty. His लावण्य is compared to अमृत, which being fluid is said to have पङ्क (mud), just as the water in a lake has mud

at the bottom. Her sight fixed on his handsome face is therefore said to be ०मग्ना; she found it hard to withdraw it. कपोल... लग्नामिव as if caught in the thicket of thorns in the form of the horripilation on my cheek. मदन...कीलितामिव as if it (eye) were pinned down (कीलित from कीलः 'a wedge, pin' or from कील् 1 P. to tie) by the sharp points of the shafts of love. सौभाग्य...स्यूतामिव as if sewn fast (स्यूत p. p. p. of सिव् 4 P. to sew) by the गुण (cord; virtue) of his charms. उच्चलितायां मयि (loc. abs.) when I moved forward (to bathe). धैर्यस्खलितम् loss of self-control. किंचित्प्रकटितः प्रणयात् स्नेहात् कोपः येन who showed some mock anger.

P. 21 l. 26-p. 22 l. 13. (सखे पुण्डरीक...हृदयम्). नैत...भवतः This is unworthy of you. क्षुद्र...क्षुण्णः trodden by low (common) people. धैर्यधना (धैर्यं धनं येषाम्) हि साधवः For the good are rich in self-control. यः कश्चित्...रुणत्सि why dost thou not restrain, like some ordinary man (man of low tastes), thy soul that is in turmoil. कुत...कृतः Whence comes this strange (अपूर्व) perturbation (उपप्लव) of thy senses, seen for the first time (आद्य), by which thou art so transformed? For आद्य K reads अद्य (to-day) which is also good. इन्द्रियजयः conquest of the senses. वशित्वं चेतसः the command over mind. कुल...चर्यम् the vow of celibacy inherited by thee. सर्व...निरुत्सुकता carelessness of all objects of sense. गुरूपदेशाः teachings of thy Guru. श्रुतम् learning. वैराग्यबुद्धयः thoughts of indifference to the world. उप...द्वेषित्वम् hatred of enjoyments. सुखपराङ्मुखता aversion to pleasures. तपसि अभिनिवेशः warm attachment to penance. भोगा...रुचिः distaste for enjoyments. यौव... शासनम् regulation of the impulses of youth. सर्व...प्रज्ञा thy intellect is verily fruitless. निर्गुणोऽभ्यासः thy study of धर्मशास्त्र (laying down rules of proper conduct) is without any benefit. निर... संस्कारः the performance of ceremony (उपनयन &c.) is useless (in thy case, because the fruit *viz.* ब्रह्मचर्य is lost by you). निरु...विवेकः thy pondering over the teaching of thy teachers is of no avail. निष्प्रयोजना...ज्ञानम् thy enlightenment serves no purpose and thy knowledge leads to nothing. यदत्र...भूयन्ते since, even persons like thee are stained by the contact (अभिषङ्गः) of passion (रागः) and are overcome by follies (प्रमादोऽनवधानता). कथं...लक्षयसि How is it that thou dost not see the rosary fallen from thy hand and carried away? अहो... चेतनत्वम् How wonderful is thy loss of good sense? अप...मेयम् this (अक्षमाला) indeed is stolen away. N reads अपहृतानामेवम्, connects it with विगतचेतनत्वम् and explains it as 'कामपीडितानाम् एवं'. We think that its explanation is rather far-fetched; besides

the words 'इदमपि तावत्' show that some word like अपहृता is necessary in the preceding clause in order to correspond to अपह्रियमाणम्. इदमपि...हृदयम् At least hold back this thy heart that is going to be carried away by this vile girl. कपिञ्जल sees that पुण्डरीक has fallen in love with महाश्वेता. The student will note Bâṇa's command over Sanskrit and the brevity and incisiveness of his style in this passage.

P. 22 ll. **14–24.** (इत्येवमभि...यासिषम्). किंचि...लज्जः (*adj.* of पुण्डरीकः understood) a little ashamed. किं...भावयसि why dost thou misunderstand me? नाह...मिमम् I shall not thus put up with the offence of taking the rosary on the part of this mischievous (दुर्विनीत) girl. अलीक...मुखेन्दुना with his moonlike face, beautiful in its feigned (अलीक) wrath, adorned the more by the fierce frown he tried to assume (प्रयत्नेन विरचिता भीषणा भ्रुकुटिः एव भूषणं यस्य), the lower lip of which was trembling with a longing to kiss me. चञ्चले Oh, fickle girl! अदत्त्वा without giving. पदात्... गन्तव्यम् thou shalt not move even a step. आत्म...एकावलीम् taking off from her own neck a single row of pearls (एकावलीम्), which was as if the handful of flowers sportively offered at the beginning of the dance in honour of cupid (मकरध्वजस्य लास्यारम्भलीला तस्यां पुष्पाञ्जलिः). 'अर्धहारो माणवक एकावल्येकयष्टिका। सैव नक्षत्रमाला स्यात् सप्तविंशतिमौक्तिकैः'॥ इत्यमरः. मन्मुखा...निधाय placing (it) in the out-stretched hand of him whose eye was fixed on my face and whose heart was vacant (who was absent-minded). As he was absent-minded, he did not notice what she was giving and mechanically took the एकावली, regarding it to be his अक्षमाला. स्वेद...वातरम् although I was already bathed in perspiration, I descended (to the lake) to bathe again. उत्थाय having come out of the water. कथमपि...सखीजनेन somehow led by my friends with effort like a stream forced back against its current. अयासिषम् (Aorist of या).

P. 22 l. **25**–p. **23** l. **24.** (गत्वा च...अतिष्ठम्). कन्यान्तःपुरम् the dwelling set apart for girls (unmarried princesses). तद्विरहविधुरा distressed by separation from him. परिवृता attended upon by servants. तूष्णीम् *adv.* silently. प्रस्तुतालापा (प्रस्तुतः प्रारब्धः आलापः यया) who had begun to talk. K reads प्रसृता° which seems to be a misprint. उत्कण्ठा longing. व्याधिः disease. व्यसनम् Misfortune. नावागच्छम् I did not know, did not distinguish. अविज्ञात...वृत्तान्ता not being conversant with love-affairs. कस्य कथयामि to whom shall I tell? प्रतीकारः remedy, cure. कुमारीपुरप्रासादम् (compare कन्यान्तःपुरम् above) the palace set apart for the maidens. विसर्ज्य...द्वारि dismissing my friends at the door. निवारित...वेशा forbidding the

entrance of any attendants (निवारितः अशेषपरिजनस्य प्रवेशः यया). सर्व...त्सृज्य giving up all occupations. मणि...मुखी with my face placed against the window with a jewelled lattice (मणीनां जालानि यस्मिन् एतादृशः गवाक्षः वातायनं तत्र निक्षिप्तं मुखं यया). गवाक्षः—सिद्धान्तकौमुदी explains :—गवामक्षि इव according to 'अक्ष्णोऽदर्शनात्' पा० 5. 4. 76. (अच् प्रत्ययः). तामेव दिशम्—this is the object of ईक्षमाणा (I. 2). Connect तत्सनाथतया with दर्शनसुभगाम्. तत्सनाथ...सुभगाम् which (दिश्), because of his being there, was agreeable to my sight as if it (दिश्) were decked (प्रसाधित), as if it were full of flowers, as if it possessed a treasure of costly jewels, as if it were flooded by the ocean of nectar, as if it were adorned by the rise of the full moon. कुसुमित is formed from कुसुम with the affix इत (इतच्) according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा० V. 2. 36. तस्माद्दिग...मीहमाना longing to ask for news of him even the breeze wafted from that quarter (where he was), even the fragrance of the woodland flowers or the chirping of birds. प्रष्टुम् (Infinitive of प्रच्छ्) governs two accusatives, one being वार्ताम् and the other अनिलं, परिमलं &c. दिगन्तरम् (अन्या दिक्). तद्वल्लभ...स्पृहयन्ती envying even the toils of penance, because they were dear to him. She wanted his love entirely for herself; she could not bear that he should love तपःक्लेश. Or we may translate in a different way 'desiring even the toils of penance because they were dear to him'. She, a princess brought up in pomp and luxury, desired even तपःक्लेश, because it was dear to him whom she loved. स्पृह् governs the dative of the object of wish 'स्पृहेरीप्सितः' पा० I. 4. 36. तत्प्रीत्येव...व्रता I took to the vow of silence, as if through my love for him. The idea is that she remained silent, thinking solely of him. Her silence she calls मौनव्रत, which she took up, because he, whom she loved, was devoted to व्रतs. स्मर...पाता (स्मरेण जनितः पक्षपातः यस्यां) in whom strong liking (for everything that was his) was produced by Love. स्मर...पाता is to be connected with the whole of the clause तत्परिग्रहा...रोपयन्ती. अग्राम्यतां, चारुतां &c. are the objects of अध्यारोपयन्ती. तत्परि...चारुताम् I attributed refinement (अग्राम्यता) to the ascetic's garb, because he put it on and loveliness to youth, because he owned it (सः आस्पदं स्थानं यस्य तस्य भावः तदास्पदता तया). तच्छ्रव...रम्यताम् I attributed charm to the Pârijâta flower, because it touched his ear, and attractiveness to Heaven, because he dwelt there. तद्रूप...रोपयन्ती I attributed invincible power to Cupid, because he was so rich in beauty. दूरस्थस्यापि is to be read with तस्यैव. दूरस्थ...भिमुखी though he was far away, I turned towards him as the lotus-plant to the sun, as

the tide (वेला) to the moon and the pea-hen to the cloud. It is well-known that the कमल opens in the day, that the sea rises by the influence of the moon and that peacocks dance at the sight of clouds. 'अह्न्यम्भोजं निशायां विकसति कुमुदं चन्द्रमाः शुक्लपक्षे मेघध्वानेषु नृत्यं भवति च शिखिनां नाप्यशोके फलं स्यात्। न स्याज्जाती वसन्ते न च कुसुमफले गन्धसारद्रुमाणामित्याद्युन्नेयमेतत्कविसमयगतं सत्कवीनां प्रबन्धे ॥' This summarizes some of the conventions of poets. तथैव...द्वहन्ती I bore on my neck his rosary, as a charm (रक्षावली) against the loss (उद्गमः passing away) of my life that was distressed by separation from him. रक्षावली Lit. a line it could not pass; रक्षा is also a silk thread worn on the wrist as an amulet. तथैव in the same position in which it was when I placed his rosary on my neck. तथैव...मञ्जर्या with the Pârijâta-manjarî placed on my ear in the same position (in which it was when he placed it there), which had as if begun to speak confidentially to me about him (प्रस्तुतः तस्य रहस्यालापः यया). The idea is that the मञ्जरी had come so near my ear in order to say something privately to me about him. तथैव च तेन... फलका whose broad cheek had horripilation on account of the hair standing on end, which (रोमाञ्चजाल) arose from the pleasurable touch of the palm of his hand, and which appeared like an ear-ring made of the bud of a Kadamba. तस्य करतलस्य यः स्पर्शः तस्य सुखं तस्मात् जन्म यस्य. कदम्बस्य मुकुलं एव कर्णपूरः, कर्णपूरः इव आचरति ०कर्णपूरायते according to 'कर्तुः क्यङ् स लोपश्च'. कण्टकितः एकः कपोलफलकः (कपोल फलकः इव) यस्याः. निस्प...तिष्ठम् I stood motionless.

P. 23 l. 25–p. 24 l. 12. (अथ ताम्बूल...प्रस्थिता). ताम्बूल...वाहिनी betel-bearer (करङ्कः a small box). तथावस्थितां remaining in that condition. तयोरेकः one of them (viz. पुण्डरीक). भर्तृदुहितुः (refers to महाश्वेता) = भर्तृदारिकायाः. तस्मा...दर्शनम् concealing himself (lit. his sight) from that second (sage, *viz.* कपिञ्जल). अति...पदः (अतिनिभृतानि पदानि यस्य) with noiseless or soft steps. कुसुमित...माम् approaching me under cover of a thicket of flowering creepers. आगच्छन्तीं coming (home after bathing). पृष्ठतः... from behind. उद्दिश्य (Inde. p. p. of दिश् with उद्) with reference to, concerning. श्वेतभानोः चन्द्रमसः. अंशुसंभूतायामप्सरसि गौर्यां from the Apsaras गौरी (the mother of महाश्वेता) who was born of the rays (of the moon). सकल...चक्रस्य whose nails are burnished (मसृणित rendered glossy) by the rubbing (उल्लेखः) of the tips of the jewelled aigrettes (मणिशलाका pins or bars of jewels) on the coronets of all the Gandharvas. The Gandharvas with their coronets on bowed at his feet and hence the nails were rubbed. प्रणय...शिखरस्य the tops of whose tree-like arms are marked (लाञ्छित) by the

cosmetics (पत्रलता) on the cheeks of his Gandharva wives gone to sleep (on his arms) through love. पत्रलता lines or marks painted on the cheeks and other parts of the body with fragrant substances such as musk, sandal paste &c. पाद...कमलस्य (पादपीठीकृतं लक्ष्म्याः करः एव कमलं येन) who had made the lotus-like hand of Lakshmî his foot-stool *i. e.* who always kept her (who is said to be चपल) under his control and never allowed her to slip away from him. The com. in N says 'अनेन दानशौण्डत्वं सूचितम्.' अधिवासः abode.

P. 24 l. 12–p. 25 l. 3. (इति कथिते...अपश्यम्). सानुनयम् in a conciliatory or supplicatory tone. अर्थि...दर्शयन् showing as if he wanted to request. कल्याणिनी...कृतिरियम् This thy form is noble and of fair promise (अविसंवादिनी) and not capable of rashness, young though thou art. अविसंवादिनी Lit. not failing, not false (as to your inner qualities). Poets are very fond of representing that a splendid form carries with it noble qualities. Compare 'न ह्याकृतिः सुसदृशं विजहाति वृत्तम्' मृच्छकटिक IX; 'यत्राकृतिस्तत्र गुणा वसन्ति' quoted by मल्लिनाथ on किरात 6. 1; 'न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति' शाकुन्तल IV Act. तत्करोषि...माना when requested, you will do what I ask. उपरचितं अञ्जलिपुटं यया who folded her hands. दर्शितः आदरः यथा स्यात्तथा (अव्ययीभाव) with marks of respect. अभिधत्से Present 2nd sing. of धा with अभि. का अहम् who am I, *i. e.* I am insignificant. पुण्यैर्विना...राज्ञाम् (such noble men as you) do not deign to cast even a glance, which removes all sins (कल्मषः–षम्) at persons like us in the absence of merit (पुण्यैर्विना), then what of command ? The idea is :—If great men deign to cast a glance at us, it must be due to our store of merit ; if we do not possess it, then we can not have the honour of their glance, much less their command. विश्रब्धम् confidently. सस्नेहया is to be read with दृष्ट्या. सखीमिव...नन्द्य having greeted me with an affectionate glance, as if I were a friend, helper, and giver of life. निष्पीड्य शिलातले having pressed or crushed it on the stones. The leaves of the तमाल are dark and hence their juice will resemble ink. तेन...रसेन is to be connected with अभिलिख्य (l. 24). गन्ध...मलेन रसेन with its juice whose fragrance was as sweet as the ichor of a गन्धगज. 'यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः । तं गन्धहस्तिनं प्राहुर्नृपतेर्विजयावहम् ॥' A गन्धगज is an elephant whose scent other elephants are afraid of. उत्तरीय...पट्टिका having torn a piece from a part of his upper barkgarment. स्वहस्त...लिख्य having written (upon that piece) with the tip of the nail o the small finger of his own hand. The juice of तमाल leaves, the piece of bark garment and the tip of the nail correspond to ink

paper and pen. पत्रिका (love) letter. प्रच्छन्नम् *adv.* secretly. The subject of अर्पितवान् is एवमुक्तः (पुण्डरीकः). ताम्=पत्रिकाम्. अहं तु...अपश्यम्–The principle sentence is अहं...तस्याः करतलादादाय वल्कलपत्रिकां...इमामार्यामपश्यम्. तत्सबन्धिना आलापेन is to be connected with आवेश्यमाना (l. 2). तत्संब...जनयता (filled) with that talk about him, which though consisting of sounds (शब्दमय), produced the pleasure of touch. The word अपि conveys the idea of contradiction (apparent). The idea is :—the talk of the maid consisted of words and as such should produce an impression on the ear (the special province of which is sound). But the talk pleased her and thrilled her whole body which (pleasurable thrilling sensation) is generally produced by touch (which is the special province of the skin (त्वच्). So here शब्द produced the effect of स्पर्श. श्रोत्र...प्रवेशेन (this is to be taken with आलापेन) the pervading influence (अनुप्रवेशः) of which (आलाप) on all the limbs was indicated (अनुमित inferred) by the appearance of horripilation, although it (आलाप) was the proper province of the ear (alone). श्रोत्रं विषयः यस्य. रोमोद्गमेन अनुमितः सर्वाङ्गानुप्रवेशः यस्य. As said above, sound is the special province of the ear alone and so should affect only that organ ; but here, as the sound (आलाप talk about her lover) caused रोमाञ्च on the whole body, she infers that the whole body was affected by the talk and not the ear alone. मद...मन्त्रेणेव as if it (आलाप) were a spell invoking love. आवेश्यमाना filled. आर्याम् a verse in the आर्या metre, which we have defined above (notes p. 25).

P. **25** ll. **4–5.** (दूरं...नीतः). In this verse, the three words मुक्तालतया, दर्शिताशः and मानसजन्मा have two senses. The construction in the first case is बिससितया (बिसमिव सिता शुभ्रा तया) मुक्तालतया (एकावल्या) विप्रलोभ्यमानः मे (मम) मानसजन्मा (मानसे मनसि जन्म यस्य सः कामः त्वत्समागममनोरथः) दर्शिताशः (दर्शिता आशा फलप्राप्त्याशा यस्मै) त्वया दूरं नीतः हंस इव ' My heart's longing, like a swan, being lured by the pearl necklace white as a lotus-fibre, is carried to the highest pitch, the hope of fruition being held out to it.' Now the words mentioned above may be construed with हंस also. बिससितया मुक्तालतया (मुक्तासदृश्या लतया) विप्रलोभ्यमानः प्रतार्यमाणः दर्शिताशः (दर्शिता आशा दिक् यस्मै 'आशा ककुभि तृष्णायाम्' इति हैमः) मानसजन्मा (मानसे सरसि जन्म यस्य) हंसः इव दूरं (नीयते) 'as a swan, which is lured by a creeper white like a lotus-stalk or a pearl, to whom the direction (in which he should proceed) is thus shown, and who is born on the Mânasa lake, is carried far away.' The एकावली referred to above is the one which महाश्वेता gave to the absent-minded पुण्डरीक as his अक्षमाला ; when he found out his mistake, he

construed her act (giving एकावली) as showing that she also had fallen in love (with him). This is the idea of मुक्तालतया विप्रलोभ्यमानः दर्शिताशः. 'हंसास्तु श्वेतगरुतश्चक्राङ्गा मानसौकसः' इत्यमरः. The हंसs are called 'dwellers on the मानस lake.' They are described as migrating to its shores at the beginning of the rainy season every year. 'कैलासशिखरे राम मनसा निर्मितं सरः । ब्रह्मणा प्रागिदं यस्मात्तदभून्मानसं सरः' ॥ रामायण.

P. 25 ll. 6-22. (अनया च मे... अत्यवाह्यम्). अनया... मे मनसः. अनया च मे दृष्टया By it when seen by me. अनया refers to the पत्रिका (love-letter) and मे to महाश्वेता. The principal sentence is अनया च मे दृष्टया... दोषविकारोपचयः...अक्रियत मे मनसः. दिङ्मोह...पिशाचग्रहस्य–these are so many उपमानs of the effect produced on her mind by the love-letter, the instrumentals corresponding to अनया and the genitives to मनसः. We must supply the words दोषविकारोपचयः क्रियते in each of the clauses containing the उपमानs. दिङ्मोह... वर्त्मनः as in one who has lost his way by losing his bearings (दिशां मोहः तेन भ्रान्तिः तया; प्रनष्टं वर्त्म मार्गः यस्य). बहुल...अन्धस्य as in a man blinded by the night of the dark fortnight. जिह्वो... मूकस्य as in one who is dumb, because his tongue is cut off. इन्द्र...दर्शिनः as in one who does not see the real state of things on account of the conjuror's waving bundle of feathers. Conjurors carry in their hand a bundle of peacock's feathers, which, when waved, are supposed to have the effect of misleading the eyes of spectators making them see what does not exist or of presenting things under false colours and forms. ज्वर...भाषिणः as in one who talks confusedly in the delirious stage of fever. दुष्ट... विह्वलस्य (as change for the worse is produced) in one who is poisoned, by the fatal drowsiness. It is well known that persons poisoned with opium pass off in sleep. लोका...रुचेः as in one who is wicked (अधर्मे रुचिः liking यस्य), by Atheistic philosophy. लोकायतिक is a materialist, a follower of चार्वाक who held that there was no intelligent supreme ruler of the universe, that there was no soul, that there was no rebirth, that only प्रत्यक्षप्रमाण was to be accepted, that all beings were produced by the four elements &c. Their ideas are summed up in a funny verse 'यावज्जीवं सुखं जीवेदृणं कृत्वा घृतं पिबेत् । भस्मीभूतस्य देहस्य पुनरागमनं कुतः' मदिर...मत्तस्य as in one distracted by drink. दुष्टा...ग्रहस्य as in one who is possessed (पिशाचेन ग्रहः यस्य), by the action of demonical possession (दुष्टः आवेशः तस्य क्रियया). दोषविका...मनसः A greater change for the worse was created in my love-sick mind (दोषविकारः मदनविकारः तस्य उपचयः वृद्धिः). येन = दोषविकारोपचयेन. येन...अभ्यागमम् Being

overwhelmed by which I was put into turmoil, as a river in flood. तां च...पर्यच्छम् (ll. 12–20). The principal sentence is तां...पुनः पुनः पर्यपृच्छम्. ताम्=तरलिकाम्. द्वितीयदर्शनेन is to be construed with all accusatives from कृतमहापुण्याम् to उपर्यवस्थिताम् (l. 11). द्वितीयदर्शनेन by seeing him (पुण्डरीक) a second time. तरलिका first saw पुण्डरीक when she went with महाश्वेता to bathe and secondly when he handed over to her the पत्रिका; while महाश्वेता had seen him only once. कृत...मन्यमाना (by her seeing him a second time) looking upon her as if she had acquired great merit (कृतं महापुण्यं यया), as if she had enjoyed a residence in Heaven, as if she were visited by a divinity (देवतया अधिष्ठिताम्), as if she had secured a boon or had drunk nectar, as if she had been crowned queen of the three worlds. सतत...भाषमाणा talking to her reverently, as if, though always near me, she were a rare visitor (दुर्लभं दर्शनं यस्याः), as if she were hitherto unknown, although she was extremely familiar to me. पार्श्वां...पश्यन्ती looking upon her as if she were above the world, although she was by my side. She was really by her side; but her good fortune in seeing पुण्डरीक a second time exalted her so much in महाश्वेता's eye that she (तरलिका) appeared to be above (metaphorically) the world. कपोल...स्पृशन्ती affectionately caressing her on her cheeks and the curls of her creeperlike hair. उपग्रहेण सह यथा स्यात्तथा सोपग्रहम् (अव्ययीभाव). उपग्रहः favour, encouragement. अलकाः लता इव तस्या भङ्गाः. विपरी...दर्शयन्ती showing the relation of mistress and maid the opposite of what it was *i. e.* though तरलिका was a maid, I honoured her as if she were the mistress and I the maid. कियद्...गतः how far did he come following us. अनयैव...वाहयम् forbidding the entrance of all my attendants as before (तथैव), I passed that day with her in that very palace in conversing with her on that topic alone.

P. 25 l. 23 p.—26 l. 9. (अथ मदीयेनेव...गतोऽस्मीति). The principal sentence is सा छत्रग्राहिणी समागत्याकथयत्. मदीयेनेव...रविबिम्बे (loc. abs.)—When the disc of the sun, hanging down at the border of the sky (*i.e.* on the horizon), turned crimson, as if it shared राग (redness; passion) with my heart (कृतः रागस्य संविभागः येन). This and the following clauses give a description of evening. लोहितायति Loc. sin. of लोहितायत् Pre. P. of लोहितायति denominative verb from लोहित according to 'लोहितादिडाज्भ्यः क्यष्' पा० 3. 1. 13 (लोहितादिभ्यो डाजन्ताच्च भवत्यर्थे क्यष् स्यात्) and 'वा क्यषः' पा० I. 3. 90 (क्यषन्तात्परस्मैपदं वा स्यात् लोहितायति-ते). सराग...लक्ष्म्याम् when the Lakshmî of sunlight, enamoured (अनुरक्ता) of the sight of

the sun (दिवसकर) that was flushed (सराग full of redness or full of passion), prepared her lotus couch (कृतं कमलमेव शयनं यया) and turned pale as though stricken by Cupid. The whole means—'when the light of the sun was growing pale-yellow.' लक्ष्मी dwells in कमल and hence the *adj.* कृतकमलशयनायाम् ; the sunlight also had tinged the lotusbeds. The sun is सराग in the sense that his disc becomes red, when he is about to set ; लक्ष्मी is enamoured of the flushed sun, as a woman is enamoured of her lover, who is seen to be सराग (full of love for her). Lovesick persons become pale and so (आतप) लक्ष्मी became pale. गैरिक...किरणेषु when the sunbeams, red (पाटल) by falling on the waters (streams) of a red-chalk mountain, having risen from lotus-beds, cluster together as if they are herds of elephants. Sun-beams are compared to गजयूथs. Sun-beams are engaged in the day in making the lotuses bloom. In the evening when the lotuses close their petals, they may be said to rise from them. Elephants also are fond of entering into beds of lotuses. गैरिकम्—गिरौ भवम्—from the word गिरिक by the affix अण् (पा. 4. 3. 53) or from गिरि on the analogy of आध्यात्मिक. गगनाव... वासरे when the day entered the cave of Mount Meru together with the echo (प्रतिशब्दक) of the joyous neighing (हेषारव) of the horses yoked to the sun's car, which (horses) longed to rest after their descent of the sky. The sun's horses, that were tired by their tramp in the sky, rejoiced at the approach of evening when they would rest and neighed joyfully. मेरु is the name of a fabulous mountain, which is in the midst of all द्वीपs and round which all luminaries revolve. See विष्णुपुराण II. 2 'तस्यापि मेरुर्मैत्रेय मध्ये कनकपर्वतः। 7 चतुरशीतिसाहस्रो योजनैरस्य चोच्छ्रयः। भूपद्मस्यास्य शैलोऽसौ कर्णिकाकारसंस्थितः' ॥ 8. The sun also revolves round it and hence the day is said to enter its caves with the neighing of the horses of the sun. मुकुलित... पद्मिनीषु when the lotus plants, inside the closing petals of the red flowers of which bees had entered, had begun to close (their eyes-petals, प्रारब्धं निमीलनं अक्षिसंकोचः दलसंकोचो वा याभिः) as if their hearts were darkened by the swoon due to the departure of the sun. When one faints, one closes one's eyes. The closing of the petals when the sun departed is represented as the closing of the eyes by a woman when she faints at the departure of her lover. The darkened yet loving heart is compared to the dark bees inside the red lotus. The word पद्मिनी may also be used in the sense of the 'loveliest class of women.' Writers on erotics divide women into 4 classes, पद्मिनी, चित्रिणी,

हस्तिनी and शङ्खिनी. ग्रासीकृत...युगलेषु when the pairs of chakravâka birds (ruddy goose) were separating (विघटमान) after taking with them the hearts (*i. e.* affections) of each other, that (hearts) were as if transferred to the hollows of the lotus-stalk that was eaten in common by them. It is the convention of poets that the चक्रवाक male is separated from its mate at night and is united with her in the day. The idea is :—two चक्रवाकs (a male and a female) had taken a lotus-stalk in their beaks ; each of them ate a part of the stalk. The poet imagines that in the hollow of the piece eaten by each of them was placed the heart of the other. Before parting for the night, they had as if exchanged their hearts. रथाङ्गं चक्रं नाम यस्य स रथाङ्गनामा तेषाम्. For the idea that चक्रवाक is separated at night from its mate, compare 'निनाय साऽत्यंतहिमोत्किरानिलाः सहस्यरात्रीरुदवासतत्परा । परस्पराक्रन्दिनि चक्रवाकयोः पुरो वियुक्ते मिथुने कृपावती ॥' कुमार V.

P. 26 ll. **10–24.** (अहं तु मुनि...वोचम्). मुनि...द्वारदेशम् At the mere mention of the word मुनिकुमार, I, though retaining my seat, seemed to approach the door. Compare 'स्थानादनुच्चलन्नपि गत्वेव पुनः प्रतिनिवृत्तः' शाकुन्तल I. समुपजाता तस्य पुण्डरीकस्य आगमनस्य आशङ्का यस्याम्. कञ्चुकिन् a chamberlain, an old Brâhmaṇa attendant on the harem of kings. अथ...अपश्यम्—The principal sentence is तं तस्य... सखायमृषिकुमारकं कपिञ्जलनामानं...अपश्यम्. तस्य=पुण्डरीकस्य. तस्य रूपस्य... सखायम् (Kapinjala) a worthy (अनुरूप) friend of his, as youth (is a fitting friend) of beauty, as Cupid of youth, as spring of Cupid, as the southern wind (मलयमारुत) of the spring. जरा... आगच्छन्तम् coming after the chamberlain hoary (धवल) with age, just as morning sunshine follows the moonlight. The simile is quite appropriate. कञ्चुकिन् with his silvery hair is compared to the soft light of the moon, while कपिञ्जल, young and beaming, is compared to the morning sun. अन्तिक...लक्षयम् As he drew near, I marked that the expression of his face was distressed, sad, distracted, supplicatory (अर्थिन्) and indicated that some desire remained unfulfilled (अनुपरतं असम्पूर्णं अभिप्रेतं वाञ्छितं यस्य). K reads अन्तर्गताकूतम् (अन्तर्गतं आकूतं अभिप्रायः यस्य). उपाहरम् I brought. उपविष्टस्य...पल्लवेन When he sat down I forcibly washed his feet against his will and rubbed them dry with the skirts of my silken upper garment (उत्तरीयांशुकं पल्लव इव). Washing the feet of a guest is a mark of great respect. अव्यवधानायां भूमावेव on the bare ground (Lit, on the ground between which and me nothing intervened अविद्यमानं व्यवधानं यस्याः). विवक्षुः (from the desiderate of वच्) as if desirous of saying (something). चक्षुरपातयत् cast his glance (hesitating whether he

should speak out in the presence of a maid). विदिताभिप्राया दृष्टैव understanding his meaning from his very eye (without any words being necessary). अव्यति...रीरात् she is not different from my body *i. e.* she is myself, you can speak as if I were alone. अशङ्कितम् unhesitatingly.

P. 26 l. 25–p. 28 l. 2. (एवमुक्तश्च...व्यचरम्). वागेव...त्रपया through shame my speech does not enter the province of what is to be said *i. e.* I am tongue-tied, I cannot find words to express myself. कन्दमूलफलानि अश्नाति इति ०फलाशी. वननिरतः fond of the forest. The two क्वs show 'great incongruity.' कायमनुपशान्त... प्रपञ्चः where this (illusory) world fit for men whose minds are restless, which (world) is stained (कलुष turbid, darkened) by the longings for the enjoyment of pleasures, which is overwhelmingly full (संकट) of the manifold sports (विलास) of Cupid and which mostly comprises love affairs. सर्वं...दैवेन see how unseemly all this is that is begun by fate. अयत्ने...जनम् God easily makes a man a butt of ridicule. वल्कलानां सदृशम् fitting for bark-garments. आहो...मिदम् or whether it is a part of the teaching of धर्म (religious duty). आहोस्वित् Ind. or. अपूर्वं...डम्बना this is a mockery never heard before. प्रतिक्रिया remedy. न उपलभ्यते is not obtained or found. अन्य...लोक्यते no other refuge is seen. गतिः alternative. अकथ्य...जायते If it were not told, a greater calamity will befall. प्राण...कथयामि I tell you this because a friend's life should be saved even at the cost of one's own life. अस्ति shows 'emphasis' here. निष्ठुरम् harshly. उप...हितः he was addressed by me with manifest anger. उपजातमन्युः (I) in whom anger was produced. उत्सृष्ट...चयः giving up the gathering of flowers. वामन, in his काव्यालङ्कारसूत्र, condemns those who employ अपचय &c. which are against Pâṇini. 'अवतरापचायशब्दयोर्दीर्घव्यत्यासो बालानाम्' का. सू. V. 2.40. According to 'हस्तादाने चेरस्तेये' पा० 3-3-40, we must have अपचाय, अवचाय &c. and not अपचय &c. अप...भवत्यां (Loc. abs.) when your ladyship went away. एकाकी किमयमाचरति what may he (पुण्डरीक) be doing now that he is alone. संजातः वितर्कः शङ्का यस्य to whom this thought occurred. विट...ग्रहः with my body screened by the branches (of trees). यावत्तत्र...नस्यैवम् But I did not see him there; and it occurred to me thus. किं नु...गतो भवेत् may he, whose mind was enslaved by love (मदनेन परायत्ता परतन्त्रा चित्तवृत्तिः यस्य), have gone following her (महाश्वेता)? गतायां च...गन्तुम् or perhaps he has regained his good sense now that she is gone and being ashamed is unable to come within my sight. उतान्वे...स्यात् or may he have resorted to another spot than this, looking for me?

विकल्पयन् raising these probabilities. तेन...दूयमानः being pained by his absence to which I was not accustomed even for a moment from my birth. धैर्यस्य स्खलनं तेन विलक्षः (विस्मयान्वितः) being dismayed at the loss of his steadiness. अनिष्टमपि समाचरेत् he may do some harm to himself. नहि...ह्रिया for there is nothing that may not be done through a sense of shame. इत्यव...करवम् so resolving, I took great care to search for him. अन्वेष...आशङ्कमानः but the more I failed to see him althouh searching for him, the more did I begin to suspect (to picture) this and that evil (befalling him) in my heart that was anxious on accouut of my love for my friend. Compare for the idea 'स्नेहः पापशङ्की' शाकुन्तल IV or प्रेम पश्यति भयान्यपदेऽपि. तरुलता...कूलानि the thickets of trees and creepers, the bowers of creepers under the avenues (वीथिका) of sandalwood and the banks of lakes. निपुणम् carefully.

P. 28 l. 3–p. 29 l. 12. (अथैकस्मिन्...द्राक्षम्). The principal sentence is अथैकस्मिन्...लतागहने कृतावस्थानं (p. 28 l. 5)......तमहमद्राक्षम्. एकस्मिन् and सरःसमीपवर्तिनि qualify लतागहने. निरन्तरतया...मयूरमये इव which (लतागहन) on account of its close growth appeared as if full of flowers, as if full of bees, as if full of cuckoos, as if full of peacocks. The words कुसुममय, मधुकरमय, परभृतमय suggest that the flowers were very fragrant, that the bees were numerous and that there were many blossoming mango-trees. वसन्त...भूते as if it were the birth place of spring. लतागहने...स्थानम् (पुण्डरीकम्) who had taken a position in a thicket of creepers. उत्सृष्ट...समाधिस्थमिव because he had given up all movement, he appeared like one painted, carved, paralysed, dead, asleep or as in a trance of meditation. समाधि is the last and 8th अंग of योग. निश्चलमपि...व्यवस्थितम् This is a string of विरोधाभास (apparent contradictions). निश्चल...चलितम् Although he was motionless still he had wandered from the course of conduct proper to him. When it is said that he was निश्चल, there is a विरोध if we say that he was चलित (which literally means 'moving'). That विरोध is got over by taking चलित in a figurative or secondary sense 'fallen, depraved.' In the same way the other contradictions are to be explained. एकाकि...ष्ठितम् though alone, he was guided by love (the apparent contradiction is that though alone, he had another with him). सानु...वहन्तम् full of अनुराग (-redness; love) and yet bearing pallor. शून्या...दयितम् vacant-minded, yet giving his beloved a place in his heart (हृदयनिवासिनी दयिता यस्य). तूष्णी....शयम् silent, yet telling a tale of Love's great woe. Here कथित has the other sense of 'indicating' (by his

condition). मौन and कथन are विरुद्ध in the primary sense of कथन. शिला...स्थितम् sitting on a stone and yet standing (at the door of) death. The contradiction consists in this that if he was *sitting* on a *stone*, he could not be said to be *standing on death.* This latter means that he was going to die or was determined upon dying. शाप...ताप्यमानम् who was tormented by Cupid that remained unseen as if through fear of a curse that he might give. अतिनिस्पन्द...शरीरम् By his extreme stillness he appeared to be deserted (शून्यीकृतं शरीरं यस्य) by his senses that had as if entered his heart to behold the beloved that dwelt in his heart, that had as if melted away (or fainted प्रलीनैः) in fear of its unbearable heat, that had gone as if in wrath at the agitation of his mind. His mind was absorbed in thoughts about her and none of his senses performed its proper function. Therefore it is said that they deserted him. निस्पन्द...त्सृजन्तम् pouring forth a ceaseless (अनवरत) shower (दुर्दिनम् Lit. a rainy day) of tears, many streams of which were emitted from between the interval of his eye-lashes (पक्ष्मणोः अन्तरे यत् विवरं तस्मात् वान्ताः उद्गीर्णाः अनेकधारा यस्मिन् तत् दुर्दिनम्), from his eyes that were motionless and closed, the inside of which (eyes) was as if dimmed by the smoke of the fire of Love burning in the heart (अन्तर्ज्वलन् मदनः एव दहनः अग्निः तस्य धूमेन आकुलितं अभ्यन्तरं यस्य). आलोहिनी...केसरम् who shook the filaments of the flowers of the creepers near him by his sighs that rushed out (निष्पतद्भिः) bearing with them the ruddy (आलोहिनीम्) lustre of his lower lip, which was as if the up-starting flame (शिखा) of the fire of Love (अनङ्गः एव अग्निः तस्य) burning his heart. प्रदहतः qualifies अनङ्गाग्नेः; हृदयम् is the object of प्रदहतः The idea is that he heaved deep sighs which shook the filaments. With the sighs was mixed up the lustre of his red lip, which (lustre) is compared to the ruddy flame of the fire of Love that consumed his heart. वाम...मुद्वहन्तम् As his left cheek rested on the palm of his hand (वामकपोलस्य शयनीकृतं करतलं येन तस्य भावः वाम...तलता तया), he had a forehead that was rendered white by the pure and spreading rays of his nails and that (ललाट) seemed as if to have upon it a mark (ललाटिका) of very pure sandalwood paste (अच्छाच्छचन्दनरसेन रचिता ललाटिका यस्य). His forehead was illumined by the rays of the nails of his fair hand and so the forehead appeared to have a तिलक of white sandal. विमलांशुs of the nails are compared to the white चन्दनरस. अचिरा...दधानम्— अचिरापनीतः पारिजातकुसुममेव कर्णपूरः यस्य तस्य भावः ०कर्णपूरता तया; सशेषौ अवशिष्टौ परिमलः आमोदश्च तयोर्लोभः (तृष्णा) तेन उपसर्पिणा समीपगामिना;

कलं मधुरं विरुतं तस्य छलेन मिषेण; संमोहनमन्त्रं वशीकरणमन्त्रं—'As his ear-ring in the form of the Pārijāta flower had been recently removed, he had an ear that was as if full of blue lotuses or full of Tamâla shoots on account of the hosts of bees that drew near him out of their eagerness for the fragrance (of the Pārijāta flower) that remained (although it was taken away), that (bees) as if muttered the charm of (at the time of the discharging of) Cupid's arrow called 'संमोहन' (bewitching, fascination) under the guise of their sweet but indistinct hum. The student will remember that पुण्डरीक had given the पारिजातमञ्जरी on his ear to महाश्वेता (...मदीये श्रवणपुटे तामकरोत्; see above text p. 21 l. 12) and hence the words अचिरापनीत &c. The पारिजात॰ was so sweet that some fragrance remained attached to the ear, although the मञ्जरी was removed. Bees hovered round his ear and hence it is said to be full of blue lotuses and तमाल leaves (both of which are like bees in colour). The bees were humming which is said to be the muttering of a मन्त्र, that bewitched a man and made him love-sick. The difference between परिमल and आमोद is given as follows:—'विमर्दोत्थे परिमलो गन्धे जनमनोहरे' इत्यमरः (परिमल is a delightful odour arising when some substance is rubbed, such as चन्दन &c.); 'आमोदः सोऽतिनिर्हारी' इत्यमरः (that परिमल is called आमोद when it is most attractive). संमोहनम् is one of the five arrows of Cupid 'उन्मादनस्तापनश्च शोषणः स्तम्भनस्तथा। संमोहनश्च कामस्य पञ्च बाणाः प्रकीर्तिताः'॥ quoted in व्याख्यासुधा on पञ्चशर. मन्त्रs were repeated at the time of discharging अस्त्रs. उत्कण्ठा...बिभ्राणम् under the guise of his hair standing on end in the fever of love-longing, he bore on his body as if a mass of the broken points of the flowery darts of Cupid's arrows that fell (were discharged at) on the pores of his skin. All this means 'he was shot with numberless arrows by Cupid.' The रोमाञ्चs are compared to the broken points of the arrows of Cupid discharged against each pore of his skin. दक्षिण...धारयन्तम् With his right hand he bore on his chest the necklace of pearls that was interlaced with the flashing mass of the rays of his nails, that seemed to bristle (कण्टकिता) as if in joy at the touch of the palm of his hand and that (मुक्तावली) was the banner (the herald) of his immodesty. The student will remember that he took the एकावली which महाश्वेता gave to him as if it were his अक्षमाला. This एकावली proclaimed to the world his अविनय (ब्रह्मचर्यभङ्ग) and hence it is said to be ॰पताका. The एकावली held in the right hand had the rays of his nails mixed with it, which rays are represented as if they were the रोमाञ्चs due to स्पर्शसुख.

मदन...हन्यमानम् who was struck by the trees with the pollen of their flowers, as if it (pollen) were the powder with which Cupid subdues people. It was supposed that some powders prepared by Yogins had the power of subduing men. आत्म...स्पृश्यमानम् who was touched (caressed) by the shoots of the As'ôka trees, that were near him and were tossed by the wind (अनिल) and which as if transferred their राग (redness; passion) to him. The shoots of As'ôka are red. सुरता...षिच्यमानम् who was besprinkled by the woodland Lakshmî (splendour or superintending deity) by the drops (सीकर) of honey in the bunches (स्तबक) of fresh flowers, as if they (drops) were the water used in crowning him in (the realm of) love. सुरताय सुरतलक्षणं यद्राज्यं तदर्थं अभिषेकसलिलैरिव. अलि ...ताड्यमानम् who appeared as if struck by Cupid (whose arrows are flowers कुसुमानि शराः यस्य) with red-hot barbs (शल्यकः the sharp iron point of an arrow) full of smoke on account of the buds of champaka, that fell upon him and the fragrance of which was drunk by swarms of bees. चम्पक flowers and bees are respectively yellow and dark and are spoken of as तप्तशल्यक and धूम respectively. अतिबहल...भर्त्स्यमानम् who was rebuked by the southern wind with the hum of bees maddened by the profuse perfume of the wood, as if it (hum) were its haughty grunting (हुंकार). दक्षिणानिल is an excitant of love; the hum of bees is represented as the sharp reproof of दक्षिणानिल, which as if meant to say 'be not idle and sad as you are; when I am here, you need not despair of success.' मदकल...क्रियमाणम् who was distracted by spring (मधुमास = चैत्र) with the noise of the swarms of cuckoos that sing sweetly but indistinctly (कल) through intoxication, as if with exclamations of 'all hail' uttered in honour of spring. The words 'जय', 'जीव' &c. were uttered by bards when kings went in procession. वसन्त is like a king, the cuckoos (that coo in spring) are its bards and their cooings are the exclamations of जय &c. The cooings of cuckoos are said to have a maddening effect on love-sick persons and hence 'आकुलीक्रियमाणाम्'. प्रभात...गृहीतम् like the moon at the break of day, he was clad in paleness. निदाघ... म्लायन्तम् who, like the stream of the Ganges in summer, had dwindled into meagreness and was fading away like a sandal tree with fire at its heart. क्रशिमानम् (accu. sing. of क्रशिमन् m) is the object of आगतम्. क्रशिमानमागतम् reduced to thinness. पुण्डरीक is compared to गङ्गाप्रवाह, because both are white. अन्य... मूकमिव he was quite another man, a stranger, as if unfamiliar, as if he had entered on a new birth (अन्यत् जन्म जन्मान्तरं, object of

उपगतम्), as if changed into another form, as if entered by an evil spirit, as if ruled by a great demon, as if possessed by a devil, as if delirious (उन्मत्त), as if deluded (छलित), as if blind, deaf, dumb. विलास...कारं who was as if merged in blandishments and love, who was not master of himself (परायत्ता परतन्त्रा चित्तवृत्तिः यस्य), who had reached the climax of the possession by Cupid (*i. e.* who was completely under the influence of Cupid) and whose former features could no longer be recognised (अनभिज्ञेयः पूर्वः आकारः यस्य). कोटिम् is the object of अधिरूढं and ०वेशस्य is to be connected with कोटिम्.

P. 29 l. 13–p. 30 l. 6. (अपगतनिमेषण...अब्रवम्). अपगत...चक्षुषा with an unwinking (*i. e.* steady) eye. तदवस्थं (सा अवस्था यस्य) who was in that condition. विषादः sadness. एवं...केतुः Thus indeed is Cupid possessed of a force very hard to resist (अतिदुर्विषहः वेगः यस्य). येन...नीतः by whom (Cupid), this (पुण्डरीक) has been brought to such a changed state against which there is no cure (अविद्यमानः प्रतीकारः यस्य) in this very moment (*i. e.* in a short time). एकपदे (used as an *adv.*) all of a sudden. व्यर्थीभवेत् would be of no avail. ज्ञानराशिः (पुण्डरीकः). अहो...चित्रम् Alas! it is a miracle. तथा नाम अयम् आ शै...आसीत् he was from his childhood firm by nature and unswerving in his conduct (अस्खलिता वृत्तिः यस्य) and his manner of life was emulated (स्पृहणीयं चरितं यस्य) by me and other young ascetics. ज्ञानम् is the object of परिभूय, ०प्रभावम् of विगणय्य and गाम्भीर्यम् of उन्मूल्य. अद्य...जडीकृतः But to day he, like any other (ordinary) man, is paralysed by love, that sets at naught his knowedge, that minds not the power of his penance and that has uprooted his serenity. विगणय्य is the indeclinable *p. p.* of गण् with वि according to 'ल्यपि लघुपूर्वात्' पा० VI. 4. 56 ('लघुपूर्वात्परस्य णेरयादेशः स्यात् ल्यपि। विगणय्य' सि. कौ.). सर्वथा...स्खलितमिति A youth without mistakes is quite rare to find (अविद्यमानं स्खलितं यस्मिन्). इति is to be connected with अचिन्तयम् above (l. 14). अंस...पाणिः with my hand resting on his shoulder (अंसदेशे अवसक्तः पाणिः यस्य). अनुन्मी...चनम् who did not open his eyes. सुचिर...लग्नमिव which (eye) seemed to be fastened on account of long closing. कथमपि... चक्षुरुन्मील्य having with difficulty and effort opened his eye which was reddened by his constant weeping, which was over-flowing with a flood of tears, which swam as it were (in tears), which was as if in pain, and which had the appearance of a red lotus-bed veiled in white silk cloth (स्वच्छांशुकेन अंतरितं रक्तकमलवनं तस्य इव च्छाया कान्तिः यस्य). His tears are compared to a white silk garment and his red eyes to रक्तकमल. मन्थ...माम् looking at me long with a dull eye. आयत...श्वस्य heaving a long sigh. लज्जा...

क्षरम् (लज्जया विशीर्यमाणानि विरलानि अक्षराणि यथा स्युस्तथा, अव्ययीभाव) in a few accents broken by shame. कृच्छ्रेण with trouble. तदवस्थ...मनसावधार्य having decided in my mind from that condition of his (तदवस्थया एव) that his malady had no remedy (अप्रतीकारः विकारः यस्य) and that a friend pursuing a wrong path should be warded off by his friend with all his heart as far as possible.

P. 30 l. 7–p. 31 l. 18. (सखे पुण्डरीक...तूष्णीमभवत्). धर्मार्जनोपायः a way of storing धर्म (merit). उता...कारः Or is it another mode of performing austerities. व्रतरहस्यम् the secret doctrine of some vow. युक्तिः means. आहो...प्रकारः or is it a fresh kind of observance? कथमे...क्षितुं वा Is this fit for you even to think of, much less to tell or see? किमप्रबुद्ध...बुध्यसे Dost thou not, like a fool, see that thou art rendered a laughing-stock by this wretched Cupid (मन्मथहतक). दग्ध aud हत (or हतक) are prefixed (and sometimes affixed) to nouns in the sense of 'vile, miscreant' *e. g.* हतदैव, रामहतक &c. मूढो...यास्यंते for, it is the fool that is tormented by Love. का वा... भवतः what hope of happiness can you possibly have in the objects of sense that are despised by good men and highly thought of by the common (low) people. स खलु...रोपयति—The construction is विषयोपभोगेषु...यः सुखबुद्धिमारोपयति स खलु मूढः धर्मबुद्ध्या विषलतावनं सिञ्चति... न्मूलयति. That foolish man who attributes happiness to the enjoyment of objects of sense, which (उपभोग) ends in sorrow (अनिष्टानां अनुबन्धः परम्परा अस्ति एषाम् इति अनिष्टानुबन्धिनः तेषु), indeed waters a grove of poisonous trees under the idea of (storing) merit (धर्मः = पुण्यम्), embraces a creeper-like sword (निस्त्रिंशः लता इव, a sword is described as dark), clasps a black serpent taking it to be the streak of the smoke of black aloes (smoke and कृष्णसर्प are both dark), touches a burning coal thinking it to be a jewel (both are red), uproots the club-like tusk of a wild elephant (दन्तः मुसलः इव) looking upon it as a lotus-fibre (मृणाल and दन्त are both white). निस्त्रिंशः (निर्गतः त्रिंशतः अंगुलिभ्यः longer than thirty fingers) a sword. To water a grove of trees is a meritorious deed (planting a garden is included under पूर्त 'वापीकूपतडागादीनि देवतायतनानि च । अन्नप्रदानमारामाः पूर्तमित्यभिधीयते' ॥); but to water poisonous trees is foolish ; because in the end their fruits, if eaten, will kill many and the planter will reap the sin. Similarly विषयs are at first sight pleasurable, but in the end they lead to sorrow. In all the cases, the man thinks that he is doing an innocent act, but the results are disastrous. In all those acts he is misled by resemblance (between कुवलय and निस्त्रिंश, रत्न and अङ्गार and so on). So विषयs at first cause delight ; but it is not

unmixed; it has sorrow in its train; so happiness should not be sought in them. अधिगत...द्वहसि Although you know the real nature of the objects of senses (अधिगतं विषयाणां तत्त्वं येन), why do you carry this your knowledge like a fire-fly its light (यथा खद्योतः निवार्यं ज्योतिः उद्वहति), which is only to be concealed (or set at naught; निवार्यम् refers to both ज्ञान and ज्योतिः). The idea requires explanation:—पुण्डरीक corresponds to खद्योत, his knowledge of the real nature of विषयs to ज्योतिः (of the fire-fly), and both are निवार्य (warded off, rendered nugatory) *i. e.* पुण्डरीक's knowledge is rendered useless (it does not help him to rise superior to love, *i. e.* it is not निवारक, but is निवार्य) and the light of the fire-fly is concealed (in the day by sunlight). We take ज्योतिः निवार्यम् as separate words, निवार्यम् qualifying both ज्योतिः and ज्ञानम्. The commentary takes ज्योतिर्निवार्यम् as one word. This is not satisfactory. The word ज्योतिर्निवार्यम् would then qualify only ज्ञानम् and nothing will be left corresponding to ज्ञानम् in the case of the खद्योत. Mr. Kale reads निर्वीर्यम्, which is a good reading, but is hardly supported by any Mss. यतो...इन्द्रियाणि—This gives the reason why his knowledge of the real nature of विषयs is said to be निवार्य (rendered useless)—'since you do not restrain your senses that start out of their course, being darkened by the influence of strong passion (प्रबलस्य रजसः रजोगुणस्य प्रसरेण कलुषितानि) like rivers (स्रोतांसि) that run out of their course and that are rendered turbid by the spreading of quantities of dust (प्रबलस्य रजसः धूलेः प्रसरः &c.). There are three Guṇas सत्त्व, रजस् and तमस्, the preponderance of one or other of which causes the diversity of dispositions in this world. 'सत्त्वं लघु प्रकाशकमिष्टमुपष्टम्भकं चलं च रजः' । सांख्यकारिका. नियम...मनः You do not check your agitated mind. कोऽय...नाम who forsooth is this love god? धैर्य...चारः betaking yourself to firmness, rebuke this miscreant. इत्येवं...क्षिप्य cutting short my speech when I had said so much. प्रति...तलेन having rubbed with the palm of his hand his eye which poured forth a stream of tears from the intervals of his eyelashes (प्रतिपक्ष्मान्तरालप्रवृत्ता बाष्पस्य वेणिका धारा यस्मिन् तत्). पाणौ...लम्ब्य holding me by his hand. सर्वथा...सि thou art quite untouched (by passion). आशी...गोचरे thou hast not come within the range (गोचरः) of the shafts of love (कुसुमानि चापः यस्य तस्य मदनस्य सायकानां) that are as dangerous (विषम) as the circulation (वेग) of the poison of a snake (आशीविषः आशीःषु दंष्ट्रासु विषं यस्य). सुख...परस्य it is easy to read lectures to others. compare 'परोपदेशे पाण्डित्यं सर्वेषां सुकरं नृणाम् ।' हितोपदेश; 'परोपदेशे सर्वोऽपि सदा भवति पण्डितः ।' बृहत्कथामञ्जरी VI. 94.

यस्य...मर्हति he indeed is fit for advice who has his senses and mind about him, who sees, hears and understands what he has heard and who is able to discern what is good and what is evil. मम तु ...पेतम् But all this is far from me *i. e.* I have not my senses about me, I connot understand what you say &c. अवष्टम्भो...कथा Restraint of the mind (अवष्टम्भः चित्तवृत्तिनिरोधः), knowledge, steadiness (of the senses), reflection (प्रतिसंख्यानम्)—all talk of these is at an end (in my case). अस्तमिता = अस्तं गता. कथम...सवः somehow my Prâṇas stay on although I make no effort to sustain them. दूरा...कालः The time for advice is long past (दूरमपेतः). समति ...समयः The opportunity for firmness is let slip, the hour of reflection is gone and the time for restraining the mind by knowledge (ज्ञानेन अवष्टम्भः चित्तवृत्तेः निरोधः तस्य समयः) has passed away. भवन्तमपहाय except you (अपहाय Ind. P. P. of हा with अप). उन्मार्ग... करणीयम् who else (other than you) is to ward me off from following a wrong path? कस्या...तव्यम् by the words of whom else am I to abide? अनेनैव क्षणेन in this very moment (*i. e.* in so short a time). याव...इच्छामि while I breathe, I wish for some cure against the fever of love, as violent as the light of the rays of the twelve suns risen at the time of universal destruction. A कल्प is a period of 1000 महायुगs (कलि, द्वापर त्रेता and कृत constitute one महायुग) and is equal to 4320000000 human years. It is equal to a day of Brahmā, the night also being of that duration. At the end of a Kalpa, the whole universe is destroyed and remains there for one Kalpa and is then again produced. Compare भगवद्गीता 'सहस्रयुगपर्यन्तमहर्यद् ब्रह्मणो विदुः। रात्रिं युगसहस्रान्तां तेऽहोरात्रविदो जनाः॥ अव्यक्ताद् व्यक्तयः सर्वाः प्रभवन्त्यहरागमे। रात्र्यागमे प्रलीयन्ते तत्रैवाव्यक्तसंज्ञके'॥ At the end of the कल्प, the 49 Vâyus begin to blow, the 12 suns rise in the sky and clouds called पुष्कर and आवर्तक cover it. For a description of कल्पान्त see विष्णुपुराण VI. 3 and 4. Compare वेणीसंहार 3 'दग्धुं विश्वं दहनकिरणैर्नोदिता द्वादशार्काः' &c. उत्क्वथ्यत इव हृदयम् my heart is seething (क्वथ् 1 P to decoct). प्लुष्यते इव दृष्टिः my eyes are as if scorched. अत्र...भवान् Do therefore what befits the occasion (प्राप्तः कालः यस्य).

P. **31** l. **19**–p. **32** l. **6.** (एवमुक्तोऽप्य...तिष्ठम्). प्राबोधयम् I roused him. यदा...कर्णे when he paid no heed (when he turned a deaf ear) even when he was addressed soothingly and kindly (सोपग्रहम्, उपग्रहः favour, kindness) in words that were clear (pure) because they contained the teaching of the S'āstras, that gave instances similar to his own (निदर्शनैः सह, निदर्शनम् illustration) and also historic accounts (इतिहासेन सह = सेतिहास a बहुव्रीहि). सानुनयं may also mean

'prostrating myself before him.' अति...वर्तयितुम् he is gone too far (in love); it is impossible now to turn him back. इति...अकल्पयम्. इति कृतमतिः (कृता मतिः येन) with this resolve. सरसः from the lake (refers to अच्छोद). सरसाः...द्धृत्य tearing up some juicy lotus-fibres. कमलिनी...दाय taking the leaves of lotus plants marked with particles of water. गर्भ...हराणि charming on account of the sweet (कषाय or astringent) fragrance of the pollen inside. कुमुद...कमलानि lotuses of all kinds, white and blue. शयन...कल्पयम् I prepared a couch (for him with the lotuses, leaves &c.). सुखनिषण्णस्य who was lying at ease (to be connected with ललाटिकाम् p. 32 l.2). प्रत्या... निष्पीड्य crushing the soft shoots of the sandal trees hard by. We prefer ॰विटपिनां, the reading of the Calcutta editions. तुषारशिशिरेण as cold as ice. ललाटिका a mark on the forehead made with sandal or any other fragrant powder. आचरण...रचयम् besmeared his body (with the juice) from head to foot (च+अरचयम्). अभ्यर्ण...करवम् I stopped the perspiration (स्वेदस्य प्रतीकारः तम्) by camphor dust powdered in my hand, dropped (शीर्ण) from the interstices of the split-up bark of a tree (camphor) near by (अभ्यर्ण=संनिहित). उरो... वल्कलस्य refers to पुण्डरीक and is to be connected with व्यजनक्रियाम्; it means whose bark garment was wet with the juice of sandal placed on his chest. स्वच्छ...तिष्ठम् I fanned him (व्यजनम् a fan) with a plantain leaf dripping with the spray of pure water.

P. 32 l. 6–p. 33 l. 17. (एवं च...तूष्णीमासीत्). मुहुर्मुहुः again and again. उपकल्पयतः, आरचयतः, कुर्वतः and वीजयतः qualify मे. अन्य... कल्पयतः as I arranged fresh lotus couches (when the old ones became hot and faded). अनवरतं वीजयतः as I fanned him ceaselessly. वीज् 10 *con.* to fan. नास्ति...भुवः nothing is surely too hard for Love to accomplish. हरिण...मुग्धः this person (पुण्डरीक) simple by nature and fond of his woodland habitation like a fawn. विविध...राशिः who is a mine of various graces (विलास) and sentiments (रस). The two क्वs indicate that the simple पुण्डरीक is in no way a fit match for the princess. सर्वथा...जगति surely there is nothing in the world hard to bring about or difficult to do, or nothing unsubdued or impossible for Love. दुर्घट and दुष्कर mean the same thing. दुरुप...चरति He (काम Love) confidently (carelessly) attempts (Lit. wanders, moves) things that are hard to accomplish. प्रतिकूलयितुम् to oppose. का वा...रोचते of what account are sentient beings when he is able to bring together even inanimate things, if he pleases. रुच् governs the dative of the person pleased or satisfied 'रुच्यर्थानां प्रीयमाणः' पा० I. 4. 33. तत् therefore (*i. e.* on account of this power of Love to attempt hard things and to

bring together two inanimate objects). कुमुदिनी a lotus-plant that opens its flowers by moonlight. कुमुदि...भवति The com. in N explains 'दिनकरस्य सूर्यस्य कराः किरणाः, तत्कार्यकारित्वाद्दिनकरत्वं चंद्रस्य, तस्मिन्ननुरागो यस्या एवंविधा भवति । तदुक्तम् 'चन्द्रश्चण्डकरायते मलयजो लेपः स्फुलिङ्गायते माल्यं सूचिकरायते मृदुगतिर्वातोऽपि वज्रायते' इति ।". कुमुदि...भवति Even the कुमुद plant loves the rays of the sun. The com. says that as the moon produces the same effect as the sun (to a man in the torments of Love, the moon appears like the sun), the moon is spoken of as दिनकर and so कुमुदि...भवति really means 'the कुमुद plant loves the rays of the moon' We cannot say that this is a satisfactory explanation. We see that in the following sentences two things that are apparently unsuited to one another are everywhere brought together as निशा and वासर, छाया and प्रदीप. The poet gives this as an example of the power of काम to effect what is दुर्घट &c. and to bring together even inanimate objects. The meaning in our opinion is 'Even कुमुदिनी (the beloved of the moon) becomes दिनकर...नुरागिणी 'loves the rays of the sun; becomes full of affection (for the moon) after the rays of the sun *i. e.* after the sun sets (दिनकरकिरणानाम् अनु पश्चात् रागिणी रागवती भवति). Or we may explain away the apparent contradiction in another way 'becomes enamoured of the moon.' We saw above (Notes p. 44) that the sun's ray fills the waning moon; hence दिनकरकिरण means the moon.. The कुमुदिनी blooms, as a matter of fact, at night. कमलिन्यपि...मुञ्चति—the com. explains "कमलिन्यपि पद्मिन्यपि । शशिकरकार्यकारित्वात् सूर्यकराणां शशिकरत्वम् । तेषु यो द्वेषस्तमुञ्झति त्यजति । तदुक्तम् 'आतपे धृतिमता सह वध्वा यामिनीविरहिणा विहगेन । सेहिरे न किरणा हिमरश्मेर्दुःखिते मनसि सर्वमसह्यम्' इति ।" He means that, as the sun produces the same effect as the moon, the sun's rays are called शशिकर. कमलि...ज्झति then means 'even the कमलिनी gives up her hatred for the sun's rays.' We must say that this is not at all satisfactory, as it does not bring out the force of अपि and is far-fetched. We must, however, confess that we cannot propose a satisfactory explanation of it. We give a tentative one. The literal meaning is 'even the कमलिनी (beloved of the sun) gives up her hatred for the rays of the moon' (*i. e.* comes to like the moon through the power of Madana who can accomplish what is दुर्घट). The underlying meaning (due to a clever manipulation of compounds) is:—the कमलिनी gives up him who hates the rays of the moon (शशिकराणां द्वेषः यस्य सः अन्धकारः तम् त्यजति) *i. e.* darkness. The कमलिनी does not laugh at night and closes its petals when

the sun sets. निशापि...मेति Even the night becomes united (Lit. 'mixed with') to day. The physical phenomenon of day following night is represented as a union of love between the two due to the power of काम; day and night are quite different in their natures and are yet united; such is the wonderful working of मदन. The com. as before, goes on with his कार्यकारित्व "निशापि ...दिवसकार्यकारित्वाद्वासरेण मिश्रतामैक्यतामेति। यथा 'चित्रन्यस्तादपि विषधराद्भीतिभाजो निशायां किं तद् भ्रमस्त्वदभिसरणे साहसं नाथ तस्याः' इति." ज्योत्स्नाऽपि ...वर्तते Even moonlight waits upon darkness; *i.e.* it is wedded to darkness (night). The fact that the moon sheds its light at night is represented as a union between ज्योत्स्ना and अन्धकार (two badly matched things) due to the power of love. अन्धकार is put in and not निशा because it is Masculine. छाया...तिष्ठते shade stands in the face of light. It is well-known that below a lamp there is shade. The poet says:—light and shade are opposed by their very nature and yet we see shade below a light; this is due to the power of love. तडिदपि...व्रजति Even lightning stays firm in the cloud. तडित् (whose another name is चञ्चला 'तडित्सौदामनीविद्युच्चञ्चलाचपला अपि' इत्यमरः) is so fickle and yet stands firm (which is against her nature) by the cloud (her lover); this is due to the power of love. जरापि...भवति Even old age accompanies (Lit. 'wanders with) youth. The natural fact that old age follows youth is represented as waiting upon youth through the power of love. किं वा...नीतः what else can be hard to accomplish for him (मदन), by whom such an ocean of unfathomable serenity (गाम्भीर्यम् depth) as Puṇḍarîka has been reduced to littleness like grass. लघुता means 'lightness in weight'; and also 'levity of character'. निष्प्रतीकारे...स्थिता It is surely a cureless evil that has befallen him. किं चेष्टितव्यम् what should be done? शरणम् refuge. सहायः friend. युक्तिः plan. कः...धार्यन्ते What recourse is there by which his life may be sustained? केन अवष्टम्भेन by what support? कया प्रज्ञया by what idea? केन समाश्वासनेन by what solace? इत्येते... रासन् These and other thoughts occurred to me whose mind was sad (विषण्ण). किमनया...चिन्तया what good is there in dwelling upon this useless thought. ध्यात *p. p. p.* of ध्यै. तेषाम्=प्राणानाम्. तत्समागमम्=तस्याः (महाश्वेतायाः) समागमम्. बाल...मन्यमानः on account of his youth and his timidity (प्रगल्भ *adj.* bold) he looks upon the affairs (व्यतिकरः) of love as contrary to his vow (of penance), as improper and a mockery in himself. नियत...मनोरथम् he will certainly not gratify his longing, even at the last breath of his life, by himself approaching her (महाश्वेता). एकः उच्छ्वासः अवशेषः यस्य

तत् एकोच्छ्वासावशेषं, ०शेषं जीवितं यस्य सः एको...वितः (Lit. one whose life has only one breath remaining). अकाला...विकारः this his disease of love admits of no delay (*i. e.* we cannot wait till महाश्वेता comes herself) कालस्य अन्तरं तस्य क्षमः, न काला...क्षमः अकाला... क्षमः (नञ् त०). Note शा० 4 'कालान्तरक्षमा माला.' सतत...साधवः Good men always hold that a friend's life must be saved by doing an improper act which is highly blameworthy. अतिहेपणम् extremely shameful. अस्माक...पतितम् it has become quite imperative for us. अवश्यकर्तव्य from अवश्यम् and कर्तव्य according to the rule that the म् of अवश्यम् vanishes when it is compounded with a potential *p. p.* 'लुम्पेदवश्यमः कृत्ये.' अनुचिते व्यापारे प्रवृत्तम् engaged in an unseemly employment. अनिवेद्यैव तस्मै without telling him. सव्याजम् *adv.* under some pretext. यदत्र...भवती your ladyship is the sole authority as to what is needful on this occasion, what is worthy (सदृश) of such a love, what is in keeping with my coming here or what is right for you. वक्ष्यति will say.

P. 33 l. 18–p. 34 l. 18 (अहं तु...नालक्षयम्). सुखा...मग्ना as if plunged in a lake of nectar-like bliss (सुखमेव अमृतम् तन्मये). रति... तीर्णा immersed in an ocean of the sweets of love. सर्वा...रूढा floating above all joys and mounting on the pinnacle of all desires. सर्वोत्स...शयाना lying on the furthest limit of all festivities. तत्कालोप...प्रसङ्गा I who conveyed (to him, कपिञ्जल) that it was an occasion of great joy to me (आवेद्यमानः प्रहर्षस्य प्रसङ्गः यस्याः) by clear and flowing tears of joy, that did not touch the dimples on my cheek because I had bent down my face slightly through bashfulness that was produced in me at that very moment (*i. e.* suddenly), that (tears) were as if strung together (ग्रथित) like a garland on account of their falling in continuous succession (उपर्युपरि पतनानुबन्धेन दर्शितः मालाक्रमः यैः) and that (drops) were heavy and big on account of their not touching my eyelashes (I had not closed my eyelashes). अप्राप्तः पक्ष्मणोः संश्लेषः यैः तेषां भावः ०संश्लेषता तया; उपजातः प्रथिम्नः भरः येषाम्. दिष्ट्या (Instru. of दिष्टि *f.* and used as an adverb) fortunately. अयमनङ्गो...बध्नाति This Love pursues him also as he does me. यत्सत्यम् ind. to speak the truth, to be sure. एतेन मे...कूलता he (Love), although tormenting me has shewn in fact its favourableness to me. मे is to be construed with दर्शिता. किमिव...मनेन what help has love possibly not given me? उपपादितम् brought about, effected. कथं वा...ष्क्रामति how could a false (वितथा) tale (भारती = वाणी) even in sleep pass the lips of कपिञ्जल whose form is so serene (प्रशान्ता आकृतिः यस्य). She dismisses from her mind the idea that कपिञ्जल

may be saying what is not true. इत्थ...पत्तव्यम् this being the case, what should I do? विचारयन्त्या एव (Geni. abs.) while I was thus reflecting. ससंभ्रमा in haste. संभ्रमेण सह (बहुव्रीहि). प्रतीहारी door-keeper. अस्वस्थशरीरा ill. उपलभ्य learning. महादेवी the great queen (the chief queen), महाश्वेता's mother. महा...भीरुः afraid of the crowd (संमर्दः) of great people. महा...पातः Here approaches a cause for long delay (*i. e.* the arrival of your mother will detain you long and I cannot wait till she goes away). भगवांश्च...करः the sun, the crest jewel of the three worlds is going to set. He intimates that it is time for him to perform his usual evening adoration, or that, as nightfall is near, his friend's lovesickness is likely to be aggravated and he must be near him. सर्वथा...ञ्जलिः here do I fold my hands (before you) for receiving the present (दक्षिणा), *viz.* the saving of the life of my dear friend (अभिमतः सुहृन्मित्रं: तस्य प्राणाः तेषां रक्षा रक्षणं रक्षैव दक्षिणा तदर्थम्). You honoured me when I came; now I implore you to give me this दक्षिणा. एष...विभवः this is my highest treasure or power. एषः refers to अञ्जलिः. प्रति...प्रतीक्ष्यैव without waiting for my reply. पुरोयायिना... प्रययौ–the principal sentence is अम्बायाः पुरोयायिना...परिजनेन...संरुद्धे द्वारदेशे (कपिञ्जलः) प्रययौ. पुरो...म्बायाः marching in front of my mother (गौरी). प्रविशता qualifies प्रतीहारीजनेन. कनकवेत्रलता करे यस्य who had golden staves in their hand. गृहीत...रागेण (*adj.* of परिजनेन) that had with them betel (नागवल्ली leaves), flowers, fragrant powder (पटवासः) and unguents (अङ्गरागः). चामरे व्यग्राः पाणयः येषाम् whose hands were occupied in waving chowries. कुब्ज...गतेन accompanied by hump-backs (कुब्ज), persons with thin bodies (or barbarians 'किरातो म्लेच्छभेदे स्याद्गनिम्बेऽल्पतनावपि' इति मेदिनी), deaf men, dwarfs (वामन), eunuchs (वर्षधरः) and deaf-mutes ('कलमूकोऽवाक्श्रुतिः' इति हलायुधः). The same persons are mentioned as hanging about the harem elsewhere (कादम्बरी p. 74 l. 4 of P. 'प्रनृत्तकलमूककुब्जकिरातवामनबधिरजडजनपुरःसरेण.' The reading विकलमूक of the Calcutta editions yields a good sense, विकल meaning 'maimed.' सर्वतः...देशे when the door was blocked on all sides. कथमपि... निर्गमः who with great difficulty came out. शून्यहृदया I, who was absent-minded (my mind being engrossed in thoughts of पुण्डरीक).

P. **34** l. **19**–p. **35** l. **12** (गतायां च...दिगयासीत्). अस्तमुप...सवितरि when the sun, whose steeds are as green as the हारीत pigeons (हारीतवत् हरिताः वाजिनः अश्वाः यस्य), the lord of the life of lotus plants, the friend of Chakravâka birds (because as said above, the चक्रवाक male and female are together in the day and separated at night) had set. The sun is supposed to have seven horses

yoked to his car. लोहिता...दिग्भागे when the face of the West (आशा = दिशा) had grown crimson, when the lotus-beds were turning green (on account of the closing of the petals of the flowers, the green leaves now appear as prominent), when the east was turning to a dark-blue hue. लोहितायमान, हरितायमान and नीलायमान are *pre. p.* of denominative verbs from लोहित, हरित and नील according to 'लोहितादिडाज्भ्यः क्यष्' पा. III. 1. 13 (which has been explained above). हरित and नील are included in the लोहितादिगण. पाताल...जीवलोके when the world of mortals was covered with darkness which was as black as the ~~mind~~ of पाताल and which seemed as if it were the flood of the waters of the ocean at the great Pralaya. The mud of पाताल which is the haunt of demons and sinners, must be supposed to be dark. At the time of प्रलय, the ocean is lashed into fury and deluges the whole world. किं... मूढा being at a loss what to do. दृढमाकुलम् strongly agitated. अप्रति ...न्द्रियाणि my senses are overwhelmed by perplexity (or want of understanding). The com. reads अप्रतीति० and explains 'सर्वस्मिन् विषये अरुचिः अनिश्चयो वा'. न स्व...ज्ञातुम् I am not able to see in the least what I should do. अणु qualifies कर्तव्यम्. अस्मिन्, the reading of N, is explained as 'अस्मिन् विषये पुण्डरीकविषये'. सांप्रतम् (*adj.*) proper. इतरकन्यका इव like any other (ordinary, not born of a noble family) girl. विहाय...यशः casting aside shame, relinquishing firmnesss, deserting modesty, regardless of the reproaches of people, transgressing good behaviour, trampling on conduct (or character), not minding my noble birth (Lit. family), and accepting the disgrace. रागान्ध...मात्रा I, blinded by love (रागेण अन्धा वृत्तिः यस्याः), not permitted by my father, nor by my mother. यदि स्वयमुपगम्य...महान् If I were to go to him myself and make him take my hand, then I shall commit a great wrong by my disrespect of my elders (parents). अथ if. धर्मा...करोमि through obedience (अनुरोधः) to my duty, I accept death by resorting to the other alternative (that of not going to पुण्डरीक of her own accord). She means that if she remains dutiful and does not marry till her parents give her away, she will die out of her love for पुण्डरीक. एवमपि even so. प्रथमं तावत् in the first place. स्वय...भङ्गः I shall not comply with (Lit. I shall break) the request of the revered कपिञ्जल who came here of his own accord and who preferred this as his first prayer (कपिञ्जल said to her 'अभिमतसुहृत्प्राणरक्षादक्षिणार्थमयमुपरचितः अञ्जलिः' p. 34 l. 10 text). 'पूज्ये तत्रभवानत्रभवांश्च भगवानपि' इत्यमरः. पुनरपरम् and secondly. यदि...भवेत् if perchance that person's (पुण्डरीक's) death is brought about by the disappointment

(आशाभङ्गः) caused by me (if I remain dutiful to my parents), I shall incur great sin (एनस् *n* sin) caused by the murder of an ascetic. इत्ये...मयि while I uttered these words. आसन्न... दिगयासीत् the East became gray (धूसर) with the faintly glimmering (विरल) light (आलोकः) caused by the approaching moonrise like a line of woods in spring with the pollen of flowers. आसन्नः चन्द्रोदयः तस्मात् जन्म यस्य—this qualifies आलोकेन. वासवी presided over by वासव *i. e.* इन्द्र. इन्द्र यम वरुण and कुबेर are the lords of the east, south, west and north respectively.

P. **35** ll. **13–23.** (ततः शशि...यामिनी). ततः...अदृश्यत (ll 13–17). The principal sentence is 'ततः...पाण्डुतामापाद्यमानं...इन्दुधाम्ना...दिगन्तरमदृश्यत. शशि...उपनीयमानम् that (दिगन्तरम्) was rendered white as if with the powder (क्षोदः) of pearls, produced from the temples of elephants in the form of darkness, that (temples) were being torn by the lion in the form of the moon. The moon is compared to the lion (not a very poetic idea); darkness is compared to elephants (whose skin is dark). It was supposed by poets that pearls were found in the temples of elephants 'द्विपभुजगशुक्तिशङ्खाभ्रवेणुतिमिसूकरप्रसूतानि । मुक्ताफलानि तेषां बहु साधु च शुक्तिजं भवति ॥' वराह's बृहत्संहिता. The brightness imparted to the east by the rays of the moon is represented as due to the powder of pearls found in the temples of the elephant-darkness torn by the lion-moon. उदयगिरि...क्रियमाणम् that (दिगन्तरम्) was being made pale-white (पाण्डुर) as if with the mass of sandal powder falling from the breasts of the wives of सिद्धs (semi-divine beings) on the rising mountain. The moon's rays make the east white; it is represented as due to the white sandalwood paste falling &c. It was customary to apply sandal powder to the forehead in the case of men and to the breasts in the case of women. उदयगिरिः the eastern mountain behind which the sun and the moon were supposed to rise. चलित...पाद्यमानम् rendered white as if with the up-rising of the sand of the sandy bank, raised up by the wind on the waves of the ever-moving ocean (चलितं जलधिजलं तस्य कल्लोलाः तेषां अनिलाः तेन उल्लासितम्). पश्चिमेतरत् (पश्चिमस्याः इतरत्) other than the west (*i. e.* the eastern). अन्य, इतर and a few other words form their Neuter nom. and acc. sing. by the addition of त्. इन्दुधाम्ना by the lustre of the moon. इन्दुधाम्ना is to be connected with धवलतामुपनीयमानम्, पाण्डुरीक्रियमाणम् and पाण्डुतामापाद्यमानम्. दिगन्तरम् is the subject of अदृश्यत (Imperfect passive of दृश्); supply जनैः after अदृश्यत. शनैः...मकरोत् gradually the moonlight, falling around (निष्पतन्ती), brightened the face of the night as if with the

brilliance of the teeth of night, that smiled softly at the sight of the moon (the lord of night). Teeth are white and smiles are regarded as white; hence the brightening of night by moonlight is represented as due to the smile playing upon the lips of night at the approach of her lord, the moon. निशा is compared to a wife and the moon to a husband. तदनु after that. अनु is कर्मप्रवचनीय here and governs तद् in the accusative. रसातला...रजनी the evening shone with the orb of the moon as if it were the circle of the hoods of the serpent S'esha breaking through the earth as it came up from Pâtâla. It is supposed that the earth rests upon the hoods of शेष. शेष's hoods are white; the moon's orb also is white and hence the orb is represented as शेष's hoods breaking through the earth. कामिनी...वल्लभेन dear to all loving women. किंचि...भावेन giving up its childhood slightly *i. e.* it had partly given up its redness seen when it is just risen. मकर...भूतेन that had become the ally of love. समुपा...शशिना by the moon in whom a red hue was produced (समुपारूढः रागः रक्तता यस्मिन्), which alone is the only fit (light) for enjoying the pleasures of love (सुरतोत्सवस्य उपभोगः तस्मिन् एकः एव योग्यः तेन), which is full of nectar, which mounted up (rose high in the sky gradually) and which therefore was like youth. All the adjectives from नन्दकेन to आरोहता are applicable to यौवन also; 'youth is delightful to all mortals, it is dear to women, it leaves childhood behind it, it is an ally of Love, राग (love) is produced in it, it is the only fit (time) for सुरतोत्सवोपभोग, it is full of ambrosial joys, and it goes on increasing.' रमणी...यामिनी the night was rendered charming.

P. **35** l. **24**–p. **36** l. **14**. (अथ तं...तरलिकामपश्यम्). प्रत्यासन्न... पाटलितमिव as if it (the moon) were flushed (पाटल=श्वेतरक्त) by the lustre of the coral (विद्रुमः) of the ocean that was near it. The moon was produced from the ocean at the time of the churning of it. उदय...कृतमिव as if it were crimsoned with the blood of its deer struck by the paw of the lion on the rising mountain. The black spot on the moon is supposed to be a deer; mark the name मृगाङ्क given to the moon and the following verse 'अङ्कं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन्परे। इन्दौ यद्दलितेन्द्रनीलशकलश्यामं दरीदृश्यते तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे'. The poet imagines that when the moon was upon the उदयगिरि some lion prowling there struck the deer, with whose blood the moon became red. रति...लाञ्छितमिव as if marked with the (red) अलक्तक (lac) dye applied to the feet of Rohiṇî, who was angered in some love-quarrel. The moon is said to be the lord of the 27

नक्षत्रs, the daughters of दक्ष; रोहिणी (Aldeberan) is supposed to be the most favourite of them. Compare शाकुन्तल VII 'उपरागान्ते शशिनः समुपगता रोहिणी योगम्'. Women are represented as kicking their lords when enraged; compare 'कान्तापादतलाहतिस्तव मुदे तद्वन्ममाप्यावयोः' &c. or 'एकः सख्यास्तव सह मया वामपादाभिलाषी' मेघदूत. Women used to dye their feet with अलक्तक. अभिनव... लोहितम् red with his newly kindled glow. अन्त...हृदया This and the following two clauses contain the figure विरोध. 'Although the fire of love burnt within me, my heart was darkend.' अन्धकार and वह्नि cannot co-exist. This contradiction is removed by saying that her heart was perplexed and did not know what to do and so it is said to be अन्धकारित. तरलिका...वर्तिनी Although my body was reclining on the lap of तरलिका, still I was in the hands of Love. The contradiction in this is that if she was on तरलिका's lap she cannot be lying in the hands of Love. The विरोध is explained away if we take हस्तवर्तिनी metaphorically in the sense of 'completely under the influence of.' चन्द्र...लोकयन्ती Although my eyes were fixed on the moon, yet I looked upon Death. मृत्युमालोकयन्ती is really used in the sense of 'expecting death' (by the torments of love). एकत्र...सोढुम् on one side are arrayed Love, the month of चैत्र (spring), the wind from the Malaya mountain and others; on the other side this evil-disposed miscreant-the moon cannot be endured. The idea is:—spring, मलय wind and others are excitants (उद्दीपक) of Love; they together with Love itself are already present in my case (the student will remember that महाश्वेता saw पुण्डरीक when she went to bathe in the अच्छोद lake on some day in मधुमास). In addition to them, there is this moon, that surpasses them all in tormenting me and is simply unbearable, while मधुमास and others can be endured. N omits 'मदन;' but we think that the reading in the text is a very happy one, as it brings out the following idea. Love, spring and others were bad enough; but they had been endured by me so far; the moon makes the whole case worse and, just as the last straw sometimes breaks the camel, so its arrival completely breaks me down. इद...हृदयम् Here is my heart distressed by the torments of love that are very hard to bear. अस्य चोद्गमन... दंशः and this rise of it (the moon) is like a shower of burning coal on one who is already tormented by a burning fever (दाहेन सह सदाहश्चासौ ज्वरश्च तेन ग्रस्तः), like the fall of ice on one who is shivering from cold, or like the bite of a black snake in the case of one who is already faint with the swelling (स्फोटः) of poison.

The two चs in 'इद...हृदयम्' and 'अस्य चोद्गमनम्' show simultaneous action (यौगपद्य). इत्येवं...कार्षीत् As I thus thought, a swoon closed my eyes (निमीलिते लोचने यस्याः) like the sleep, brought on by the rise of the moon, when the lotuses (that bloom by day) wither (कमलवनानां म्लानिः संकोचः तस्यां निद्रा). चन्द्रोद...नीता is to be also construed with मूर्छा, as it was brought on by the exciting influence of the moon. अचिरेण...संज्ञा (I) who regained consciousness (उपलब्धा संज्ञा यया) in a short time by means of the fanning (Lit. 'winds produced by a fan', तालवृन्तं व्यजनं तस्य अनिलाः तैः), and the sandal unguents (चर्चा smearing with unguents) brought by तरलिका. तामेवा...पश्यम् I saw that extremely distressed (आकुलाकुला) तरलिका weeping, seized as if by despair incarnate, who pressed against my forehead a bit of wet moonstone (मम ललाटे विधृता स्रवन्ती चन्द्रकान्तमणिशलाका यया), and whose face was dimmed with continuous streams of tears. चन्द्रकान्तमणि is supposed to ooze away under the rays of the moon and thus, if applied to a hot forehead, would produce a sense of relief. *vide* 'विकसति हि पतङ्गस्योदये पुण्डरीकं द्रवति च हिमरश्मावुद्गते चन्द्रकान्तः' उत्तररामचरित VI.

P. 36. l. 14.-P. 37. l. 2. उन्मी...वादीत् she fell at my feet (कृतः पादयोः प्रणामः यया) and having folded her hands that were wet with the thick paste (पङ्कः mud) of sandal said to me when I opened my eyes. किं...पेक्षया वा What is the use of (thinking of) shame or the regard for elders (parents)? हृदयदयितम् dear to your heart. अतः...चिह्नम् Henceforth thou canst not bear this love (मकरः चिह्नं यस्य whose emblem is a sea-animal), which causes hundreds of longings to swell at the rise of the powerful moon (प्रबलचन्द्रोदयेन विजृम्भमाणं उत्कलिकानां उत्कण्ठानां शतं यस्मिन्) like the ocean. The two adjectives प्रबल...शतम् and मकरचिह्नम् are applicable to the sea also; 'in which hundreds of waves (उत्कलिका) swell at the rise of the powerful moon' ('उत्कलिका तु हेलायां तरङ्गोत्कण्ठयोरपि') and 'which is marked with sea-animals' (मकराः चिह्नं यस्य). It is well-known that the tides of the sea depend on the moon. उन्मत्ते Oh! Mad girl! (this is addressed to तरलिका by महाश्वेता). किं मन्मथेन what is Love to me? She means that mere love would not alone have been sufficient to induce her to do what she then thought of doing. It was the most exciting influence of the moon that prompts her to take a bold step. नन्वयं...बान्धवः here comes indeed (the moon) the friend of the night lotuses, that will take (नेता) me to death or to Puṇḍarīka himself, that removes all hesitating thoughts

(विकल्प), that pushes aside the search (दर्शन) for all means (for allaying the fever of love), that conceals all obstacles (अन्तरायः), that does away with all doubts, that despises all fears (शङ्का), that uproots shame, that covers the fault of levity consisting in my approaching him (पुण्डरीक) of my own accord, and that avoids all delay (कालस्य अतिपातः) *i.e.* that admits of no delay. She means that the moon's influence is so exciting that she will go to her lover, casting aside all hesitation, sense of shame &c. If she persists in smothering her passion out of regard to her parents, the excitement caused by the moon is so powerful that she will die. Hence the words मृत्योस्तस्यैव वा सकाशं (समीपं) नेता. अन्तरयन् is nom. sing. of the Pre. P. of अन्तरयति (conceals) a denominative verb from अन्तर. यथा...जनम् I shall somehow honour him, who is dear to my heart though he torments me, by going to him while I live (जीविता). Here अनुगमनेन is connected with संभावयामि. If we connect it with जीविता, then the sentence will mean 'somehow sustaining my life by going to him, I shall honour him &c.' अभिदधाना saying. मदन...तिष्ठम् I got up supporting myself on her (तरलिका) with difficulty, as my limbs were weary with the exhaustion due to the swoon caused by Love. The instrumental अङ्गैः is used to denote a characteristic according to 'इत्थंभूतलक्षणे' पा० II. 3. 21. उच्चलिता...लोचनम् when I got up my right eye throbbed presaging evil. The throbbing of the right eye was supposed to forbode ill to women and good fortune to men; while that of the left eye, good to women and evil to men; compare 'सव्यं च नेत्रं स्फुरति प्रसह्य ममानिमित्तानि हि खेदयन्ति' ॥ मृच्छकटिक IX; similarly of the arm. 'मनोरथाय नाशंसे किं बाहो स्पन्दसे वृथा' शाकुन्तल VII or 'शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य ।' शा० I. Shakespeare refers to a similar belief in Othello IV, where Desdemona says 'Mine eyes do itch; doth that bode weeping'. उपजात...दैवेनेति Being terrified, I thought "What is this new thing put forth by fate?"

P. 37 ll. 3–23 (अथ नाति...वातरम्) The principal sentence is प्रदोषसमये (l. 17)...तरलिकयानुगम्यमाना (l. 18)...तस्मात्प्रासादशिखरादवातरम्. नाति...भुवनान्तराले When the firmament (भुवनयोः अन्तरालं) was flooded by the orb of the moon with its light, that (the orb चन्द्रमण्डल) had not yet risen far (नाति...तेन), that (orb) resembled the big water-channel (प्रणालः, Marathi पन्हळ, a pipe that carries off rain-water &c.) of the palace in the form of the three worlds (त्रिभुवनमेव प्रासादः तस्य महाप्रणालः तमनुकरोतीति), bearing as if floods of nectar, shedding as if a number of streams

of sandal juice, discharging as if thousands of white streams of the Ganges, pouring forth (उद्गिरत् Pr. P. of गृ with उद् 6 P.) the flood of the ocean of nectar. The white light of the moon is compared to many white objects, viz. चन्दनरस, श्वेतगङ्गाप्रवाह, अमृतसागरपूर &c. सुधा may also be taken to mean 'white-wash.' The moon's orb is compared to a big waterpipe on account of the roundness of both. Just as a stream of white-wash (सुधासलिलप्लव) might pour down from the water pipe of a palace, so light spread from the moon. श्वेतद्वीप...जने when the world seemed to learn what dwelling in श्वेतद्वीप meant and to experience the pleasure of seeing the land of सोम (the moon). In श्वेतद्वीप everything is white; the world, flooded by moonlight, also appeared all white. महा...मण्डले when the surface of the earth was as if drawn up out of the milky ocean by the moon that resembled the rounded tusk of the Great Boar. महावराह refers to the third अवतार of विष्णु when he raised the earth out of water on the tip of his tusk. The moon resembles the white tusk of the Boar. So the earth is represented as if drawn up by the moon. The propriety of क्षीर...दरात् may be explained as follows:— the earth was flooded with the milk-white rays of the moon and so it (the earth) looked as if it had been brought up from the milky ocean. Compare 'चन्दनैश्चर्चितेव द्यौर्दिशः काशैरिव श्रिताः । क्षीरेण क्षालितेवोर्वी शर्वरीशे विराजति॥' प्रति...दयार्घेषु When offerings in honour of the moon's rise were being presented in every house (प्रतिभवनम् = भवने भवने इति अव्ययी०) by the women with sandal water rendered fragrant with fully-expanded moon-lotuses (विकचानां कुमुदानां गन्धः येषु). कामिनी...मार्गेषु when the highways were crowded with (संकुल) thousands of love messengers (सुरतदूती) sent by loving women. नीलां...सारिकासु when girls going to meet their lovers ran hither and thither, that were veiled in a blue silk garment (नीलांशुकेन रचितं अवगुण्ठनं याभिः) and that (girls) were fluttered by the dread of the light of the moon as if they were the splendours of the groves of day-lotuses, concealed in the lustre of the blue lotuses. अभिसारिकाs clothe themselves in a blue veil in order that they may pass unnoticed. But here they were afraid of detection in the bright light of the moon. They are compared to कमलवनलक्ष्मी, because they are as fair as day-lotuses, their blue garments that covered them being compared to blue lotuses. पिहित is p. p. p. of धा with अपि, the initial अ of which is omitted according to 'वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः.' प्रति...कुमुदिनीषु when the night

lotus plants in the tanks (दीर्घिका an oblong well) attached to mansions were waking (*i. e.* began to open their flowers), to each flower of which (कुमुदे कुमुदे इति प्रतिकुमुदम्) clusters of bees clung. स्फुटित...न्तरिक्षे when the sky had its centre whitened by the thick pollen of the groves of opened night-lotuses and looked as if it were an alluvial island (पुलिनम्) in the river of night (निशा एव नदी तस्याः पुलिनायमाने). पुलिनम् is an island in the bed of a river, that comes to view when the water ebbs 'तोयोत्थितं तत्पुलिनम्' इत्यमरः. पुलिनमिव आचरति पुलिनायते. The idea is:—the centre of the sky was whitened by pollen; round the central part, there was a strip of sky which was darker on account of the night. The central part is compared to an alluvial island of white sand in the bed of a river; night which darkened the remaining part of the sky is compared to a river. चन्द्रोद...जीवलोके when the world of mortals was, like the great ocean, full (निर्भर adj. much, full) of joy at the rise of the moon and seemed as if full of the sentiment of love, as if full of festivity, of graceful sport, of pleasure. शशि...समये when the evening was charming with the cries of peacocks that were noisy on account of their gladness at the cascades formed by water-channels (प्रणालः) of the moon-stones (शशिमणि=चन्द्रकान्तमणि). The idea is:—the moon-stones began to ooze when the moon rose; their water formed a deep channel which fell from an eminence and produced a thundering sound like that of a cloud. The peacocks, thinking it to be thunder, were delighted. Peacocks begin to dance when it thunders 'मेघध्वानेषु नृत्तं भवति च शिखिनां नाप्यशोके फलं स्यात्.' गृहीत...गम्यमाना accompained by तरलिका, who carried various flowers, betel, unguents, and fragrant powders (पटवासचूर्ण). तेनैव...र्द्रार्द्रेण with my dress that was very wet on account of the sandal ointment with which I was besmeared and that had been applied in my swoon and with my hair dishevelled and gray, because they stuck to the sandal mark on the forehead that was slightly dry. किंचित् आश्याना शुष्का चन्दनललाटिका तस्यां लग्नाः अत एव धूसराः आकुलाश्च अलकाः केशाः यस्मिन्—this qualifies ०वेषेण. चन्दनरसचर्चया अङ्गरागः यस्मिन् एवंविधो यो वेषः तेन. आश्यान P. P. P. of श्यै with आ 1 A. तेनैव refers to the dress which she wore when she fainted *i.e.* she did not change her dress. तथैव...मालया with that rosary remaining on my neck as before (when it was taken up by महाश्वेता and placed on her neck, as it fell from पुण्डरीक's hand). पद्मराग...गुण्ठना with my head veiled in a red silk garment, which was as if made of the rays of rubies (that are red). अनुपलक्ष्यमाणा not observed.

P. 37 l. 24—p. 39 l. 2. (अवतीर्य च...त्वरितमगच्छम्). अवतीर्य having descended (from the palace). पारिजात...वध्यमाना followed by a swarm of bees that ran (after me) leaving beds of Kumuda lotuses and deserting groves, being drawn by the perfume of the Pârijâta spray and that (bees) presented the grace of a blue veil round me. रिक्तीकृतं उपवनं यैः (because they ran after the पारिजातमञ्जरी, the grove was empty). She had veiled herself in a red garment, but the blue bees, hovering near her ear on account of the perfume of the Pârijâtamanjarî presented the appearance of a blue veil. प्रमदवनपक्षद्वारेण by the side-door of the pleasure garden (attached to the palace). तरलिका...अवलोक्य seeing myself accompanied by तरलिका alone and without any other servant. तरलिका द्वितीया यस्य. अविद्यमानः परिजनः यस्य. तरलिकाद्वितीयपरिजनम्, the reading of N, does not yield a good sense the meaning being 'whose second servant was तरलिका.' The question would naturally arise 'who is the first servant'? प्रिय...परिजनेन of what use possibly can servants (that are outsiders) be to a person starting to meet one's dearest. नन्वेते एव...दर्शयन्ति Indeed the following play the part of servants. तथाहि for instance. समा...युधः Love follows me with his shaft fitted to the strung bow. समारोपितं (अधिज्यं) शरासनं तस्मिन् आसक्ताः सायकाः यस्य. She means that she is guarded by an archer. दूर...शशी the moon that has stretched his करs (hands; rays) long, draws me. A servant would encourage his master by drawing him forward with his outstretched hand. The moon does the same *i. e.* it encourages me to go out to meet my lover. The reading 'करः करमिव' of N is not bad. But as the reading in the text yields a good sense and as many of the verbs such as अनुसरति, नयति &c. in this passage have no objects expressly mentioned, we prefer it. प्रस्ख...रागः Passion supports me at every step from fear of a fall. A servant also supports his master. लज्जां...हृदयम् my heart rushes on together with the senses, leaving the sense of shame behind. She means:—my heart impels me forward and makes me disregard what others will say. A servant also runs in front of his master. निश्च...त्कण्ठा longing (for meeting my lover) has made me resolute and leads (me) on. A servant also sometimes resolutely leads on a hesitating master. अपि नाम (usually used with the potential mood) indicate 'is it likely, may it be' or 'would that, I hope or wish that': Compare शाकुन्तल I 'अपि नाम कुलपतेरियमसवर्णक्षेत्रसंभवा स्यात्.' अपि नाम...नयेत् Is it likely that this vile moon would bring him (Puṇḍarîka) forward seizing

him by the hair with his rays, like me (as I have been impelled to go out to meet him by the moon). किरणैः यः कचग्रहः तेन आकृष्टम्. मुग्धाऽसि thou art simple (foolish). किमस्य...जनेन What has he (the moon) to do with that person (Pundarîka)? तरलिका humorously says that the moon has himself fallen in love with महाश्वेता and would not care to bring Pundarîka forward. अय...करोति this (moon) does those various actions (of a lover) towards you, as if he were himself afflicted by Love. प्रति...युगलम् he kisses your cheeks full of particles of perspiration under the guise of his image. स्वेद is a सात्त्विकभाव and indicated her intense love. In her brilliant cheeks the moon was reflected. लावण्य...करः with his trembling कर (hand; ray), he (the moon) falls on thy heavy and brilliant breasts. प्रस्फुरिताः कराः यस्य. स्पृशति...मणीन् he touches the gems of thy girdle. निर्मल...पतति with his image sticking to thy bright nails he falls at thy feet. निर्मलेषु नखेषु लग्ना मूर्तिः यस्य. The moon was reflected in her bright nails and is represented therefore as falling at her feet. Husbands are represented by poets as sometimes falling at the feet of their angry wives. Compare 'अवधूतप्रणिपाताः पश्चात्संतप्यमानमनसोऽपि। निभृतैर्व्यपत्रपन्ते दयितानुनयैर्मनस्विन्यः॥' विक्रमोर्वशीय III. किं चास्य...इति moreover, the form of this (moon) like that of a love-sick person, wears the pallor of the unguent of sandal (applied to the body) dried by fever (of love). मृणाल...धत्ते he has his करs (rays; hands) white as the rings of lotus fibres. Love-sick persons (especially women) are represented as wearing on their wrists rings of lotus-fibres. प्रतिमा...निपतति under the guise of his image, he (the moon) falls on crystal pavements. कुट्टिमः—मम् pavement 'कुट्टिमोऽस्त्री निबद्धा भूः'. A crystal pavement must be agreeably cool to the touch and hence the moon (reflected in the pavement) is represented as falling upon it to allay the fever of love. केतकी...गाहते with पादs (rays; feet) gray like pollen from the filaments inside the ketaki plant he plunges in lakes (full) of lotuses. The lover plunges in lakes to allay the fever of love and his feet are gray with the pollen of केतकीs that grow near the lake. सलिल...मृशति he touches with his करs (beams; hands) the moon-stones wet with particles of water. चन्द्रकान्तमणि oozes when the moon rises and may be used for allaying the heat of fever &c. द्वेष्टि...वनानि he (the moon) hates the groves of day-lotuses in which pairs of Chakravâka birds are separated. विघटितानि चक्रवाकमिथुनानि यैः. It is said that a चक्रवाक male is separated from its mate at night by a single lotus-leaf. Compare शाकुन्तल IV 'नलिनी-

पत्रान्तरितमपि सहचरमपश्यन्ती चक्रवाकी आरटति' or 'सरसि नलिनीपत्रेणापि त्वमावृतविग्रहां ननु सहचरीं दूरे मत्वा विरौषि समुत्सुकः'. As the day lotuses close their petals at the approach of night, it is said that the moon hates them. A lover may also hate the कमलवन, because the loving चक्रवाकs are separated by their leaves. एतैश्च...गमम् engaged in these and other talks suited to that occasion I came to that spot with Taralikâ. मार्ग...क्षालयन्ती washing my feet, that were gray with the pollen of the flowers of creepers growing on the way, in a stream of moonstones that began to ooze at the rise of the moon and that (stream) fell from the slope of the कैलास mountain. यस्मि...लक्ष्यम् I heard the sound of weeping, which seemed to be that of a man, and which was not very distinct on account of the distance (विप्रकर्षः) in a spot on the western side of this lake (अच्छोद), where he (पुण्डरीक) used to stay. दक्षिणे...शङ्का I, in whom fear had already been aroused by the throbbing of my right eye. तेन...हृदया whose heart was yet more (सुतराम् *adv.*) torn by that (weeping). किम...त्मना with my dejected heart as if whispering to me some indescribable evil. सभयमभिदधाना saying in terror. वेप...यष्टिः all whose limbs were trembling.

P. 39 ll. 3–20. (अथ निशीथ...श्रौषम्). The principal sentence is एतानि चान्यानि चा विलपन्तं कपिञ्जलमश्रौषम्. निशीथ...स्वरम् (कपिञ्जल) whose voice was clearly recognised even from a distance on account of the power of midnight. In the stillness of midnight sound is heard at a great distance. 'अर्धरात्रनिशीथौ द्वौ' इत्यमरः. उन्मुक्तः आर्तनादः येन who raised a bitter cry. किमिद ...वृत्तम् what is this that has befallen me? what has happened? उत्सन्नोऽस्मि I am utterly ruined. मदनः एव पिशाचः demon-love. पाप sinful. निर्घृण pitiless. किमिद...ष्ठितम् what shameless deed hast thou committed. आः पापे...कृतम् Ah! sinful, wicked and immodest महाश्वेता, how had he (पुण्डरीक) harmed thee? आः पाप...दानीम् Ah! wicked, badly-behaved, base-born (चन्द्रः एव चाण्डालः) moon, thou hast now secured thy heart's desire. It was the exciting influence of the moon that led to पुण्डरीक's death and hence कपिञ्जल's wrath against the moon. अपगत... यथेष्टम् Oh cruel soft breeze of the south, from which all दाक्षिण्य (southernness; courteousness or kindness) is absent, all thy objects are accomplished, thou hast done what thou hadst to do, blow now as thou wilt. श्वेतकेतु had brought up पुण्डरीक. न वेत्सि...त्मानम् thou knowest not that thou art robbed. Compare the words of Râma when he abandoned Sîtâ 'मुषिताः स्थ परिभूताः स्थ रामहतकेन' उत्तररामचरित I. हा धर्म...शून्योऽसि Dharma (re-

ligious duty), there is no one now to whom thou canst belong; penance, thou art protectorless; learning, thou art widowed; truth, thou art lordless; Heaven, thou art empty. कपिञ्जल means that पुण्डरीक was the highest embodiment of धर्म, तपः, सत्यं &c. and by his death all of them are left without a possessor. सखे...एकाकी friend, wait for me; I also shall follow thee; I am not able to remain alone without thee even for a moment. कथम...प्रयासि how dost thou go away to day, leaving me all of a sudden (एकपदे), like a stranger never seen before. कुत...ष्ठुरता whence comes this thy hardness of heart? त्वदृते without thee. ऋते governs the ablative. कं शरणमुपैमि to whom shall I resort for refuge? शून्या...लोकाः (without thee) space is empty to me, life is useless, penance has no goal, and the worlds are joyless. कमालपामि to whom shall I talk? क...प्रेम Oh friend, where is that well known affection of thine for me? सुहृत् is a vocative. क...भाषिता where is that conversation with me prefaced by a smile? अश्रौषम् (Aorist of श्रु).

P. 39 l. 21–P. 41 l. 4. (तच्च श्रुत्वा...द्राक्षम्). The principal sentence is तच्च श्रुत्वा...तं प्रदेशं गत्वा...अहं पापकारिणी तं महाभागमद्राक्षम्. तत् refers to the weeping of कपिञ्जल. पतितै...क्रन्दा I uttered a single loud cry, while yet far off, as if my life had fallen. मुक्तः एकः तारः आक्रन्दः यया. सर...त्तरीया whose lower and upper garments were torn as they stuck to the creepers on the bank of the lake. सरस्तीरलतासु सक्तिः तया त्रुट्यमाने अंशुकं उत्तरीयं च यस्याः; or अंशुक may mean 'a silken garment' अंशुकं श्लक्ष्णवस्त्रे स्याद्वस्त्रमात्रोत्तरीययोः' इति मेदिनी. यथाशक्ति...पदे with my feet placed on the ground regardless of its even or uneven nature and as hastily as I could, and therefore stumbling at every step. अज्ञातः समविषमभूमिभागः तस्मिन् विन्यस्तैः. केना...गत्वा having gone to that spot, as if carried by some one who lifted me up. सरस्तीर...शयानम् lying on a couch made on a slab of moonstone wet with showers (आसारः) of cool spray, that (slab) was near the lake; the couch was as if made of a delicate garland of various wild flowers and lotuses (white and blue), it (couch) was as if made of lotus-fibres, it was as if full of the arrows of love. 'अरविन्दमशोकं च चूतं च नवमल्लिका। नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥'. As flowers are the arrows of Cupid, the couch made of flowers is spoken of as full of the arrows of Love. Moreover, although placed on a bed of flowers to allay the fever of love, पुण्डरीक rather suffered more than before on account of their exciting influence. शयनम् is the object of अधिशयानम्. शी with अधि governs the accu. according to 'अधिशीङ्स्थासां कर्म' पा. I. 4. 46. अधिशयानम् and a number of other accusatives below

qualify तं महाभागम् (p. 41 l. 4). अति...कर्णयन्तम् who seemed, on account of his extreme stillness, as if listening for the sound of my steps. अन्तःकोप...सुप्तमिव who seemed as if fallen asleep by the relief obtained at that very moment, because the pain love gave him was allayed by his inward wrath (at my non-arrival). तत्क्षणे लब्धं यत्सुखं तेन प्रसुप्तम्. She means :—he became angry because I did not come to him ; the fever of love that he had been suffering from till then was allayed by a sort of Homeopathic treatment *viz.* by his anger ; just as one poison often removes another. मनःक्षोभ...स्थितमिव who seemed as if engaged in holding his breath as an atonement for allowing his mind to be agitated. मनःक्षोभ is against the vow of a मुनि; for breaking the vow, he seemed to be atoning by प्राणायाम. He was extremely still and hence looked like one practising प्राणायाम, in which the exhaling and inhaling of air through the nostrils must be effected noiselessly. प्राणायाम is the 4th out of the 8 Angas of योग 'यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टावंगानि योगस्य.' अति...धरेण he seemed to say with his lip, the brilliance of which was quite flashing, 'for thy sake have I come to this pass.' इन्दु...किरणैः who seemed as if pierced by the moon's rays, which under the guise of the rays of the nails of his hand that was placed on his heart distressed by the fire of love (मदनः एव दहनः तेन विह्वलं &c.), fell on his back because he turned away his body out of hatred for the moon (that tormented him). इन्दोः द्वेषः तेन परिवर्तितः देहः येन तस्य भावः इन्दु...देहता तया. छिद्रित (from छिद्र+इतच्) according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा० V. 2. 36. The idea is :—As the moon tormented him, he turned his back upon him. He also placed his hand upon his heart that was consumed by the fire of love. The moon's rays fell on his back. The poet represents that the moon's rays penetrated from the back to the chest in the form of the flashing brilliance of his nails *i. e.* the brilliance of his nails was like that of a newly risen moon. उच्छुष्क...ललाटिकम् a mark on whose forehead was made with a line of sandalwood paste, that (line) was dry and pale (उच्छुष्का चासौ पाण्डुरा च) and that appeared like the crescent of the moon in the form of Love (मदनः एव चन्द्रः तस्य कला तया इव), portending his own destruction (स्वस्य विनाशः तस्य उत्पातः तदर्थं उत्पन्नया). The pale mark of sandal looked like the crescent of the moon. It was applied to assuage the fever of love and hence is called मदनचन्द्रकला. The waning crescent of the moon (*i. e.* the चन्दनलेखिका) is said to have appear-

ed as a portent of his death. क्षीणचन्द्र is a पापग्रह in astrology and has an evil influence. 'क्षीणेन्द्वर्कमहीसुतार्कतनयाः पापा बुधस्तैर्युतः' बृहज्जातक II. 5. ईषदालक्ष्य...त्यक्तम्-supply उपलक्षितं after लोचनयुगलेन (l.10) according to 'इत्थंभूतलक्षणे'—'whose eyes were not fully closed, the pupils of which (eyes) being turned up were slightly visible, that (eyes) were slightly red by incessant weeping and consequently seemed to drop blood as tears were exhausted by the passing away of life, a part of which (eyes) was slightly contracted (आकूणित) by the pain of the points of love's darts.' त्रिभाग means 'a third part.' ईषत् आलक्ष्या परिवृत्ता तारका यस्य. मत्तः...परित्यक्तम् who was deserted by life, as if in anger saying 'another is dearer to thee than I'. The idea is :—महाश्वेता had become dearer to पुण्डरीक than his own life. Therefore life as if left him in anger. मत्तः = मत्+तस् an affix meaning 'from'. मन्मथ...भवन्तम् who was as if experiencing the pleasure of unconsciousness (*i.e.* being insensible to all things) after having himself yielded up his life together with the torment of love. अनङ्ग...ध्यायन्तम् who was as if meditating upon the Yôga philosophy promulgated by love. His stillness in death caused by love is represented as meditation on the योगविद्या of मदन. The com. explains 'अनङ्गस्य मनोभुवो जयार्थं या योगविद्या.' अपूर्व...स्यन्तम् who was as if practising a strange प्राणायाम (holding of breath). प्राणायाम consists of रेचक (exhaling), पूरक (inhaling of breath) and कुम्भक (suspension of breath). He seemed to have practised रेचक and कुम्भक, as he was dead and motionless; but there was no पूरक (*i.e.* he did not inhale) and so the प्राणायाम is said to be अपूर्व. उपपा...अनङ्गेन whose life was carried off as a prize by love that had affectionately arranged my coming. प्रणयात् may also be construed with अपहृत० 'whose life was affectionately carried off &c.' उपपादितं अस्मदागमनं येन. अस्मद् refers to महाश्वेता. अपहृतं प्राणाः एव पूर्णपात्रं यस्मात् तम् (पुण्डरीकम्). पूर्णपात्रम् is a vessel or box full of valuable things (such as clothes, ornaments &c.) and scrambled for by servants or relatives on festive occasions; hence it is often used in the sense of 'a present made to one who brings happy news'. 'हर्षादुत्सवकाले यदलंकारांशुकादिकम्। आकृष्य गृह्यते पूर्णपात्रं स्यात्पूर्णकं च तत्॥'. Compare 'कदा मे तनयजन्ममहोत्सवानन्दनिर्भरो हरिष्यति पूर्णपात्रं परिजनः' कादम्बरी p. 62 (of P). पुण्डरीक wanted महाश्वेता to come to him; महाश्वेता was prompted to go to him by love. Having thus obliged him, love as a friend wanted a present, which he took away in the form of पुण्डरीक's life. रचित...पुण्ड्रकम् on whose forehead there was

a sandal त्रिपुण्ड्रक mark. धृत...वीतम् who bore a sacred thread of juicy (सरस) lotus-fibres (धृतं सरसं बिससूत्रमेव यज्ञोपवीतं येन). अंसा...चीरम् to whose shoulder clung his garment as charming as the inner leaf of a plantain tree (अंसे अवसक्तं कदलीगर्भपत्रवत् चारु चीरं येन). एका ...मालम् whose large rosary was constituted by the necklace of pearls (given by महाश्वेता). एकावली एव विशाला अक्षमाला यस्य. अविरल ...धवलम् who was white with the ashes constituted by the thick and pure powder of camphor. आबद्ध...हरम् who looked charming with the string of lotus-fibres bound on his arm as an amulet. आबद्धः मृणालानां रक्षार्थं प्रतिसरः तेन मनोहरम्. 'ना चमूजघने हस्तसूत्रे प्रतिसरोऽस्त्रियाम्' इत्यमरः. रक्षाप्रतिसरः-रम् a band tied on the arm as a preservative against evil spirits &c. मनोभव... साधयन्तम् who seemed to be mastering the charm for my union, having put on the garb of love's vow. It is believed that for mastering a मन्त्र (such as a snake-charm &c.), one has to submit oneself to a particular course of life, diet &c. पुण्डरीक had put on various things such as कर्पूरचूर्ण, मृणालs &c. which indicated that he was a votary of love and wanted to master a charm that would bring about his union with महाश्वेता. कठिन... चक्षुषा with his eye he seemed to rebuke me affectionately 'Oh ! hard-hearted woman ! I, who loved you, was not favoured again by you even by a sight.' अयं जनः often means 'I' or 'we'. अनुगतः = अनुरक्तः. He means that he saw her only once and fell in love with her; but she never again condescended to pay him a visit. P., N, and K read उपलभमानम्, which would mean 'obtaining' and is meaningless in the context. उपा-लभ् means 'to reproach' and not उपलभ्. किंचिद्...भागम् As his lips were slightly open, the upper part of his body was whitened by the rays of his teeth, which (rays) came out as if they were moon-beams that had entered him to take away his life. The brightness of his teeth was like moon-light. मन्मथ...धारयन्तम् who as if held me firmly in his heart with his left hand, that (heart) was breaking with the anguish of love, saying 'Be kind, do not depart with my life !.' When his heart began to give way under the torment of love, he placed his left hand upon it to steady it and to allay the inner turmoil. The poet represents that he wanted to hold fast महाश्वेता whose image was enshrined in his heart, requesting her not to leave his heart, although life itself was passing away. He as if wanted to say 'let life pass ; at least you should stay in my heart; you are as dear as or even dearer than life ; if you stay, that will be enough for me.' इतरेण...वारयन्तम् who

as if warded off the moonlight with the other (*i. e.* right hand, as the वामपाणि has been mentioned in the preceding clause) that was raised (उत्तानीकृत) and that seemed as if to drop sandal on account of the rays of his nails jutting forth unevenly. ‘दन्तुरस्तून्नतरदे तथोन्नतनते त्रिषु’ इति मेदिनी. The brilliant rays of his nails resembled white sandal paste. He wanted to ward off moonlight, because he could not bear the excitement it caused. अन्तिक... समुपेतम् who had standing near him his pitcher, the friend of his penance, which, with neck upright (उद्गता ग्रीवा यस्य), as if gazed at the path by which his life had recently passed away. अचिरोद्गतं यत् जीवितं तस्य मार्गम् आलोकयता. When we wish to see a distant object, we raise our neck to see it clearly. The कमण्डलु, with its upright neck, is represented as gazing upon the path by which his friend's life passed away. कण्ठाभर...नीयमानम् the garland of lotus-fibres that adorned his neck took him as if to another world, having bound him with a rope of moonbeams. It was the moon's influence that killed him, so the white lotus fibres on his neck are represented as a halter of moonbeams (that are also white). Ordinary people are bound by यमपाश; he, being a sage, was bound by चन्द्रकिरणपाश. कपिञ्जलेन...परिष्वक्तम् whose neck was clasped by कपिञ्जल, who, at sight of me, raised his hands up crying ‘help help!’ and who wept with redoubled tears. अब्रह्मण्यम् —ब्रह्मणि साधु ब्रह्मण्यम् according to ‘तत्र साधुः’ पा० 4. 4. 98 न ब्रह्मण्यम् अब्रह्मण्यम् (नञ् तत्पुरुष). ‘अब्रह्मण्यमवध्योक्तौ’ इत्यमरः. अब्रह्मण्यम् literally means ‘what is not good to a Brâhmaṇa’. A ब्राह्मण was a special object of regard in those days and hence it came to mean ‘a heinous act’. It is often used as an exclamation in the sense of ‘help! help!; to the rescue’. कपिञ्जल looked upon महाश्वेता as the root of all the evil that befell पुण्डरीक and hence his exclamation. He raised his hand to intimate her to go away. तत्क्षण...जीवितम् who had yielded up his life at that very moment *i. e.* recently. महाभागम् the noble one (पुण्डरीक).

P. **41** ll. **5–13.** (उद्भूत...अपश्यम्). उद्भूत...तीर्णा I, upon whom came the darkness of a swoọn, descended as if into पाताल. अज्ञासिषम् Aorist of ज्ञा. असवः is the subject of उद्गच्छन्ति स्म. असवश्च मे तस्मिन्क्षणे केन हेतुना नोद्गच्छन्ति स्म तदपि न ज्ञातवती I did not know why my life did not leave me at that moment. किमतिकठिन...मन्मथहतकस्य— In these words she puts forth various probable explanations as to why she did not die at that moment. मूढ (P. P. P. of मुह्) stupefied. किं विहित...शोकस्य whether from being fated to endure a long grief. किं भाजन...दुष्कृतस्य or because I was the

abode of sins committed in a previous birth. उपात्त (P. P. P. of दा with उप and आ) taken, obtained. किं दुःख...हतकस्य or because of the skill of my cruel destiny in bestowing sorrow or from the extreme crookedness of malign accursed love. एकान्त means 'अत्यन्त.' अति...चेतना—regaining consciousness after a very long time. पतितम् qualifies आत्मानम्. अवनौ विचेष्टमानम् writhing on the ground.

P. 41 l. 13–p. 42 l. 11. (अश्रद्दधाना...व्यलपम्). अश्रद्दधाना...नादा I, not believing what seemed impossible, *viz.* his death and my continuing to live (in spite of his death), rose up with a bitter cry of 'Alas! Alas! what is this that has happened'! अम्ब Oh! mother! (vocative of अम्बा according to 'अंबार्थनद्योर्ह्रस्वः' पा. VII. 3. 107.). व्याहरन्ती exclaiming. जीवितनिबन्धन the tie (निबन्धनम्) of my life, thou that upholdest my life. अशरणाम् who is without refuge. युगसहस्रा...दिवसः I passed with difficulty the day, that appeared to me like a thousand yugas. युगसहस्रमिव आचरति युगसहस्रायते. सकृदप्यालप talk at least once. दर्शय...मनोरथम् show tenderness to her that is devoted to thee, look but a little on me, fulfil my desire. अगतिकास्मि I am without any refuge. अविद्यमाना गतिः यस्याः सा अगतिका. क is optionally added to almost all बहुव्रीहि compounds. अनन्यशरणा (अविद्यमानं अन्यत् शरणं यस्याः) Bereft of any other help. मदनपरिभूता vanquished by love. किमपराद्धम् what offence did I commit. कस्यां वा न आज्ञायाम् आदृतम् to what command (of thine) did I not pay regard? कस्मिन्...रतम् or in what thing favourable to thee have I not shown my liking? येन ...कौलीनात् being angry at which, thou goest away deserting thy slave (*i.e.* me महाश्वेता) without any cause and art not afraid of the reproach of the people. The reproach would be that Pundarîka left one who was his slave, who had thrown herself on his mercy. कौलीनम्—'कौलीनं पशुभिर्युद्धे कुलीनत्वापवादयोः' इति धरणिः—scandal—कुलीनस्य कर्म भावो वा according to 'हायनान्तयुवादिभ्योऽण्' पा॰ V. 1. 130. अलीका...प्राणिमि What have you to do with me, who am sinful, perverse (वामा) and clever in deceiving by false shows of love and who am still alive. She means:—if my love had been real and intense I should have died at once on seeing you dead; but I did not; so my love must be false. कथं न त्वं... लोकः I have neither had thee nor modesty, nor my kinsfolk, nor heaven. She means:—for thy sake, I cast aside modesty and disregarded my kinsmen. I come here and you are dead. So I have lost you; I had already given up modesty and kinsfolk. I yet continue to live and so have lost heaven

where you are gone.' The com. explains 'न त्वं भवान् जातः पतिरिति शेषः.' This appears to be wrong. What is to be supplied after विनयः, परलोकः &c. ? धिङ्मां...वर्तते Shame on me, a worker of evil, for whose sake you have come to this pass. एवंविधं...त्सृज्य leaving you who were so (peerless). किं मे गृहेण what to me is home? अयि दैव...दक्षिणाम् Oh, fate show pity, I implore thee, give me the gift of my lover (दयितः एव दक्षिणा ताम्). भवितव्यता destiny. अव...जननि help me, Oh, earth, that bestoweth favours on all. सकल...जननि may also be taken with रजनि. तात कैलास father Kailâsa (the mountain)! कियद्वा स्मरामि or how much do I remember (*i. e.* I cannot remember all that I said in lamenting over Puṇḍarîka's death). ग्रह...हतेव as one seized by a demon (ग्रहः), as possessed, or delirious, or struck down by a goblin.

P. **42** ll. **12–22.** (उपर्युपरि...व्याक्रोशम्). उपर्युपरि...क्रियमाणा under the guise of the streams of tears that fell one after another I was as if melted, as if rendered liquid, as if I was being turned into the form of water. प्रलापाक्षरैरपि...निष्पतद्भिः—प्रलापाक्षरैः शिरोरुहैः and आभरणैः (l. 15) are to be connected with उपेता below (l. 16)—'the syllables of my lamentation also fell as if with streams of tears on account of their (of the syllables) being connected with the ends of the rays of my teeth. साश्रुधारैः (अश्रुधाराभिः सह, बहुव्रीहि). She means that not only did she herself weep, but also her words seemed to do so. The white rays of her teeth are compared to the drops of tears (that are also white). शिरोरुहै...बिन्दुभिरिव my hair also seemed to shed tears on account of the fact that flowers fell down (from them) thickly. She had adorned her hair with flowers. They fell down when her hair became dishevelled. The white flowers are compared to drops of tears. आभरणैरपि...रुदितैरिव even my ornaments as if wept with tears in the form of the rays springing from the pure gems. The white rays of the pearls and diamonds are compared to tears. प्रसृताः विमलमणिकिरणाः अश्रूणि येषां तेषां भावः प्रसृत...श्रुता तया. तज्जीवि...स्पृहयन्ती I longed for my own death as for his life. She wished that पुण्डरीक should come to life again; she also wished her death. स्पृह् governs the dative of the object of wish. मृत...च्छन्ती yearning to enter his heart with all my soul, though he was dead. करतलेन...परामृशन्ती with my hand I touched his cheeks, his forehead the roots of the matted hair on which were whitened by the sandal that had then become dry, his shoulders on which were placed juicy lotus fibres, and his chest that was

covered with lotus leaves (पलाशम्) that were rolled (लुलित) in sandal juice. आश्यानं शुष्कं चन्दनं तेन श्वेतं जटामूलं यस्मिन्. मलयजस्य चन्दनस्य रसः तस्य लवः लेशः तस्मिन् लुलितानि कमलिनीपलाशानि तैः अवगुण्ठिते. पुण्डरीक...लभमाना reproaching him with the words 'thou art cruel, Puṇḍarīka ! thou carest not for me though I am thus distressed.' अन्वनयम् I tried to win him. कण्ठे गृहीत्वा clasping his neck.

P. 42 l. 22–p. 43 l. 6. मत्प्रत्या...यावत् till my return. यावत् governs the accusative in the sense of 'till.' अगर्हयम् censured. प्रत्युज्जीवय bring back to life. अद्यापि ...रुदितानि Even now when I think upon it, I do not know how those piteous (कृपण) and endearing words (चाटु *m. n.*) came forth at that time from me, an ill-starred (हतं पुण्यं यस्याः) woman—words all unthought, unlearnt, untaught and unseen before ; nor whence those utterances arose ; nor whence those heartrending cries of distress (वैक्लव्यम्). अन्य...प्रकारः It was some quite different way (*i. e.* it was a most wonderful thing). प्रलयो...वेगानाम् there as if arose flooding waves of inward gushing tears as at the time of deluge. जल...प्रवाहाणाम् fountains (clepsydras) of tears were as if let loose (*i. e.* there were ever-fresh outbursts of tears). प्ररोहा...मूर्छानाम् the shoots of wailing as if came forth, the peaks of sorrow grew high, a long line of swoons sprang up.

P. 43 ll. 7–13. (इत्येवमात्म...नेतुम्). इत्येव...मूर्छा while she thus told her story, she seemed as if to taste again her past (समतिक्रान्त) plight (अन्या अवस्था अवस्थान्तरम्) that was so pitiful, and a swoon deprived her of consciousness. ससंभ्रमम् hastily. जातपीडः (जाता पीडा यस्य) full of sorrow. विधृतवान् held. परिजन इव as if he were her servant. अश्रु...ग्राहितवान् fanning her with the skirts of her own upper bark garment that was wet with tears, he brought her back to consciousness. ग्राहितवान् nom. sing of the past Active P. of the caus. of ग्रह्. बाष्प...युगलः he (चन्द्रापीड) whose cheeks were bathed in a flood (उत्पीडः mass) of tears. भगवति...नीतासि Lady, by me a sinner, thy grief has been again rendered fresh, by which thou art reduced to this condition. संह्रियतामियं कथा let this story come to an end. अहमपि... श्रोतुम् I myself also am unable to hear it. अतिक्रा...दुःखानि—this constitutes the reason why he cannot bear to hear it—' For, the sorrows of our friends, when recounted, cause, though they are past, as much pain (to the listeners) as the experience (of those sorrows caused to them). He means that the story of her past sorrows causes as much pain to him as she might have herself

suffered; and therefore he is unable to listen to it. प्रियजनविश्वासवचनानि qualifies दुःखानि and is hard to explain. If it means anything, it must be translated as '(sorrows) in which there were confidential talks of friends or with friends' (प्रियजनानां विश्वासवचनानि येषु). The com. gets over the difficulty by taking प्रियजनविश्वासवचनानि as the object of श्रोतुम्. But this explanation loses sight of the force of अपि and the word हि. तन्नार्हसि...नेतुम् Please, therefore, do not again and again make this your life, which is supported by you with great difficulty and which is so precious (असुलभ hard to get), a fuel to the fire of sorrow caused by recollection (स्मरणेन यः शोकः स एव अनलः तस्य इन्धनं तस्य भावः स्मरण...न्धनता ताम्).

P. 43 l. 18–p. 44 l. 4. (इत्येवमुक्त्वा...श्रूयताम्). बाष्पायमाणे लोचने यस्याः whose eyes filled with tears. सनिर्वेदम् with despondency. या...दूरापेतम् It is quite improbable (दूरापेत lit. far removed or distant) that my hated life which did not desert me on that very dreadful vile night (when पुण्डरीक died) would leave me now. This is a reply to चन्द्रापीड's words above 'तन्नार्हसि...नेतुम्'. नूनमपु...दर्शनम् surely even Death avoids my sight, because I am a sinful and ill-fated (अपुण्येन हता) woman. सर्वं...हृदयस्य all this (sorrow) is a sham in this wicked and roguish heart (of mine). अनेन refers to हृदयेन. त्यक्ता त्रपा लज्जा येन. निरपत्रपाणा...कृता I am made the chief of shameless (women). निर्गता अपत्रपा यस्याः सा निरपत्रपा 'मन्दाक्षं ह्रीस्त्रपा व्रीडा लज्जा, साऽपत्रपाऽन्यतः' इत्यमरः (व्याख्यासुधा 'सा लज्जा अन्यतश्चेत् सा अपत्रपा ।...पित्रादेः पुरतो जातलज्जायाः'). अग्रेसर is an अलुक् समास according to 'पुरोऽग्रतोऽग्रेषु सर्तेः' पा० III. 2. 18. यया...प्रति What can telling the story of it matter to her (*i. e.* to me) by whom all this was undergone (without dying), although love had manifested itself fully (in me), as if I was made of adamant. Separate वज्रमय्या इव. किं वा...ख्यातुं वा or what could there be harder to tell than this, which could not be heard or told? She means:—the most painful part she has already told; what remains cannot be harder to tell than what has preceded; you can very well bear to listen to the remainder and I also can very easily tell it. वज्रपातः fall of thunderbolt *i. e.* a grief like a thunderbolt. आत्मनश्च...कथयामि I shall tell you that tiny, indistinct cause of my prolonging life, that appeared. She says she would have killed herself but for a rather vague hope held out to her which induced her to prolong her life. यया...गृहीता being seized by which false hope, which is like a mirage. दुराशा एव मृगतृष्णिका. उपरतकल्पम् almost dead. कल्प is an affix applied in the sense of 'almost like, a little less than' (ईषदसमाप्तौ कल्पब्देश्यदेशीयरः । पा०

V. 3·67). परकीयमिव as if it belonged to another (as she was almost dead, her body belonged to यम). भारभूतम् it had become a burden to her (on account of her sorrow). अप्रयोजनम् useless. अकृतज्ञम् thankless (for the care that had been bestowed upon it). तदलं श्रूयताम् Listen to all that fully.

P. 44 l. 5–p. 45 l. 2. (ततश्चतथाभूते...मविशन्). मरणैकनिश्चया resolved solely on dying (मरणे एव एकः निश्चयः यस्याः). कियत् how much, how long. काष्ठा...चिताम् bring together fuel and arrange a pile. चन्द्र...निर्गतः (*adj.* of पुरुषः l. 14) coming out of the disc of the moon. केयूरकोटि...कर्षन् trailing a silken upper garment stuck to the end of his armlet, white as the foam of nectar and waving in the wind. केयूरः-म् (के बाहुशिरसि यौति) a bracelet worn on the upper arm. cf. भर्तृहरि 'केयूरा न विभूषयन्ति पुरुषं' &c. अंशुकोत्तरीयम् (उत्तरीयं च तत् अंशुकं च) is a कर्मधारय. उत्तरीय which ought to be the first member of the compound is placed last, on the analogy of राजदन्त (पा० II. 2.31). उभय...स्थलः—This and the following nominatives qualify महाप्रमाणः पुरुषः (l. 14)—whose cheeks were reddened by the brilliance of the jewels of the कुण्डल्s that oscillated in his ears. स्थूल...दधानः wearing on his chest a very radiant (तार) necklace, which seemed to be composed of the stars on account of the big pearls. The big and lustrous pearls looked like stars. धवल...ग्रन्थिः the tie of whose turban was made of the skirts of white silk cloth. धवलं दुकूलं तस्य पल्लवेन प्रान्तेन कल्पितः उष्णीषस्य ग्रन्थिः यस्य. 'उष्णीषं शिरोवेष्टकिरीटयोः' इत्यमरः. अलि...मौलिः whose head was thickly covered (विकट) with curling locks of hair that were as blue as a swarm of bees. उत्फुल्ल...पूरः who had expanded Kumuda (white) lotuses as his ear-rings. कामिनी...देशः whose shoulder was marked with the lines of saffron paintings on the breasts of his wives. कुमुद...देहः whose body was as white as कुमुद lotus. महाप्रमाणः of large size. महा...पेतः endowed with all the marks of a great person (that are described in सामुद्रिकशास्त्र). They are concisely mentioned in बृहत्संहिता 68. 84 'त्रिषु विपुलो गंभीरस्त्रिष्वेव षडुन्नतश्चतुर्ह्रस्वः । सप्तसु रक्तो राजा पंचसु दीर्घश्च सूक्ष्मश्च ॥' स्वच्छ... दिगन्तराणि who as if bathed the quarters by the halo of light round his body, that (halo) was as white as clear water. आमोदिना... लिम्पन् who anointed the quarters (दिगन्तराणि) as by a thick frost (तुषारपटलम्) with the cool and fragrant shower of the spray of nectar, that dropped from his body and that caused as if a chill (because it was so cold). गो...सिञ्चन् sprinkling (the quarters) as if with the mass (छटा) of the गोशीर्ष sandal juice. गोशीर्षम् is a kind of very fragrant sandal 'तैलपर्णिकगोशीर्षे हरिचन्द्रनमस्त्रियाम्' इत्यमरः

(—"गोः शीर्षमिव—'तैलपर्णगोशीर्षौ गिरी आकरौ अस्य' इति स्वामी ।...चन्दनविशेषाणां पृथक् पृथक्" व्याख्यासुधा). ऐरावत...त्क्षिपन् lifting him (पुण्डरीक) who was dead with his arms as big (पीवर) as the trunk of ऐरावत (who is white), (arms) the fingers of which were as white as lotus-fibres and whose touch was very cold. दुन्दुभि...स्वरेण in a voice as deep as the sound of a drum. The student will note that in this description of the person from the moon, the author appropriately speaks of everything as white and fitly brings in कुमुद and सुधा. इत्येव...धाय having said so much like a a father with concern (आदृत P. P. P. of दृ with आ). अनेन=पुण्डरीकेण. व्यतिकरेण by that incident. उन्मुखः with face turned up. बध्नन्...परिकरम् hastily girding up his loins with his upper bark garment. उत्पतन्तं...गात् he rose up into the sky, following him (the महाप्रमाणः पुरुषः) that was flying up. पश्य...विशन् while I was looking on they all (कपिञ्जल, पुण्डरीक's body and the पुरुष) entered among the stars.

P. 45 l. 3–p. 46 l. 3. (मम तु...क्षपितवती). मम...हृदयम् my grief was redoubled by the departure of Kapinjala, which was to me like the second death of my beloved and my heart was rent asunder. The departure of कपिञ्जल perhaps caused her as much sorrow as the death of पुण्डरीक did, because she had yet to learn whether पुण्डरीक spoke anything about her to him and because he was the only connecting link between herself and her lover. अयि...एतत् Oh! Do you not know what this means? स्त्री...कातरा timid as is natural to women. शोका...भूता overcome by fear that was stronger than grief. मम...हृदया the poor (तरलिका) was sad at heart by the dread of my death. समाश्वासिता comforted. सानुकम्पम् (अनुकम्पया सह यथा स्यात्तथा । अव्ययीभाव) compassionately. प्रायेण...साक्षात् such godlike forms are generally never false (to the promise given by their bearing) even in a dream, much less when they are face to face. She means that generally a noble exterior contains a noble heart. Compare a similar idea above 'बालिके कल्याणिनी तवाविसंवादिनी अचपला बालभावेऽप्याकृतिरियम्' (p. 24 l. 14–15). न चाल्प...पश्यामि and when I think it over, I do not see even the slightest reason why he should speak what is false. असा...सायात् from this determination of killing yourself. आश्वासस्थानम् cause for comfort. अपगतासुः (अपगताः असवः यस्य) dead. कस्माच्चा...श्वासिता and why were you comforted by him with the gift of the hope of reunion that seems impossible. उपलभ्य having found out or known. अदुर्लभं...सितम् for, death is not difficult to secure, when it is resolved upon. न च...स्यास्यति and

Kapinjala, if he is alive, will not rest without seeing you. तेन... प्राणाः therefore let thy life be preserved till he returns (तत्प्रत्यागमनकालः अवधिः येषाम्). सकल...जीवितम् I, from the thirst for life that all mortals find it hard to overcome, and from the weakness of woman's nature, from the mirage of false hopes held out by his words (by the words of the person from the disc of the moon), and from anxiety for कपिञ्जल's return, thought that that was the proper thing to do at the time and did not die. कालरात्रिप्रतिमाम् resembling the night of universal destruction. वर्षसहस्रायमाणाम् which appeared to me to last for a thousand years. उत्सन्ननिद्रा whose sleep was destroyed. तथैव...विचेष्टमाना rolling on the ground as before. रेणु...मुखी my face was covered by the loosened (विमुक्त) and disorderd (व्याकुल) tresses (शिरोरुह *m*) that stuck fast (संदानित chained) to my cheeks wet with tears and that (hair) were gray with dust. निर्दया...कण्ठेन with my throat exhausted (क्षाम) by the failing of my voice that was broken by violent (निर्दय) weeping (आक्रन्द). क्षपा night. क्षपितवती (I) passed (past active *p.* of the *caus.* of क्षि).

P. 46 ll. 4-20. (प्रत्यूषसि...यासीत्). प्रत्यूषसि at day break (प्रत्यूषस् *n.*). तत्प्रीत्या...गृहीत्वा having taken that very pot, those very bark garments and that very rosary (all of which belonged to पुण्डरीक) out of love for him (पुण्डरीक). बुद्ध्वा ...संसारस्य knowing the unsubstantial nature of worldly life. मन्दपुण्यता lack of merit. निरूप्य...पातानाम् clearly marking the remediless cruelty of the occurrence of misfortunes. आकलय्य...शोकस्य having comprehended the inevitableness of grief. चिन्तयित्वा...स्नेहस्य I meditated upon Love, which is rich in pains. भावयित्वा... भावानाम् having reflected over the perishable nature of all things. अवधार्य...सुखानाम् having considered that all pleasures perish all of a sudden. अकाण्ड (नास्ति काण्डं अवसरः यस्य) *adj.* sudden. अविगणय्य...वर्गम् not minding my father nor my mother and having abandoned, together with my servants, all my kinsfolk. निवर्त्य...न्द्रियाणि having turned back my mind from the pleasures of sense and having restrained my senses. अनाथ...श्रिता I, seeking protection, resorted to S'iva, the refuge of the helpless. अपरेद्युः *adv.* on the following day. कृताक्रन्दः—कृतः आक्रन्दः येन—who wept. तैस्तैः...मकरोत् he made a great effort to induce me to come home by every means—many prayers, various kinds of admonitions and soothing words of many kinds. यदा...अधिगतवान् when he came to the conclusion "this girl (महाश्वेता) can by no means be

dissuaded from her resolve". दुस्त्यज...स्नेहस्य on account of the difficulty of giving up love for one's daughter. मया विसृज्यमानोऽपि though I bade him good-bye. गृहानयासीत् went home. The word गृह is masculine (and of course neuter also) when used in the plural. 'गृहाः पुंसि च भूम्न्येव' इत्यमरः.

P. 46 l. 21–p. 47 l. 6. (गते च ताते...प्रारोदीत्). तस्य जनस्य= पुण्डरीकस्य तस्य...दर्शयन्ती. Showing my gratitude to that person by the mere shedding of tears (*i. e.* I was powerless to do anything more for him). तदनुराग...शोषयन्ती wasting by hundreds of different rigid observances my hateful body that grew emaciated out of love for him (पुण्डरीक), full of sin, shameless (अस्तमिता लज्जा यस्य), inauspicious, and the home of a thousand torments and troubles. अमङ्गलभूतम्—she had become a widow; a widow's sight is considered an ill omen. वर्तमाना subsisting upon. जप...गणयन्ती under the guise of telling the beads of my rosary, I as if counted his numerous virtues. त्रिसन्ध्य...स्पृशन्ती bathing thrice in the day in this lake. त्रिसन्ध्यम् is an अव्ययीभाव (तिसृषु सन्ध्यासु इति) and means 'in the morning, in the noon and in the evening'. निर्लक्षणा destitute of good signs (*i. e.* marks on the body, as given in the सामुद्रिकशास्त्र). निष्प्रयोजनोत्पन्ना born to no purpose. निरवलम्बना (निर्गतं अवलम्बनं यस्याः) helpless. किं मया...महाभागः What can a noble person like you (चन्द्रापीड) have to do with seeing or asking me, who have committed the monstrous sin, *viz.* slaughter of a Brâhmaṇa. कृतं ब्राह्मणवधः एव महापातकं यया सा कृत...पातका तया. The ब्राह्मण referred to is पुण्डरीक who died out of his love for महाश्वेता. The five महापातकs are enumerated in the following verse 'ब्रह्महत्या सुरापानं स्तेयं गुर्वङ्गनागमः। महान्ति पातकान्याहुस्तत्संसर्गश्च पंचमम्॥' मनु०. 11. 55. पाण्डुना...वदनं having covered her face with the white skirts of her bark garment, as the moon with a strip of autumnal cloud. Her face is like the moon and her वल्कल resembles the शरन्मेघ (which is also white, while a cloud in वर्षा is dark). दुर्निवार... वारयितुम् not being able to check the irresistible flow of tears. पारय् a denominaitve verb meaning 'to be able'. उन्मुक्तः कण्ठः यथा स्यात् तथा (अव्ययीभाव) giving free vent to her sobs.

P. 47 l. 7–p. 48 l. 19 (चन्द्रापीडस्तु...जीविताः). मधुरालापतया (मधुराः आलापाः यस्याः तस्याः भावः मधुरालापता तया) by the sweetness of her speech. निःस...शुचितया by her freedom from attachment (to worldy objects,), her great austerity, her calmness, her humility, her majesty, and purity. उपारूढगौरवः filled with reverence. तदानीम् at that time. दर्शित...कथनेन by the story of her life that manifested her goodness (दर्शितः सद्भावः येन). तया...हृदयः his heart

was carried away by her devotion (to her lover पुण्डरीक). सुत...भवत् an affectionate feeling rose strongly in him. क्लेश...रोदिति (ordinary) people, who are afraid of pain, who are destitute of gratitude (or devotion), and fondly attached to pleasures, weep, being unable to do anything worthy of love and show their affection merely by shedding tears. He means that ordinary people, not having the courage to do something brave and being unable to subject themselves to pains for the object of their affections, when dead, simply shed tears as an expression of their sorrow. त्वया तु...रोदिषि—तु distinguishes महाश्वेता from the rest of mankind. But as for thee that hast done everything by thy actions alone (and not by vain tears), what, that is worthy of love, has been left undone by thee that thou shouldst weep (like ordinary persons)? तदर्थम् आ जन्मनः...जनः for the sake of him (पुण्डरीक), you abandoned your very dear kinsmen whose familiarity (परिचयः) with you had been growing from your very birth, as if they were mere strangers (असंस्तुत). It would be better to omit प्रभृति. आ जन्मनः or जन्मनः प्रभृति means the same thing. संनिहिता...विषयाः Worldly pleasures, though at thy feet (Lit. very near), were spurned by you and despised like grass (तृणे अवज्ञा तया). मुक्तानि...सुखानि you resigned the pleasures of prosperity, that surpassed even that of Indra. अतिशयिता सुनासीरस्य (इन्द्रस्य) समृद्धिः यैः. The word is either सुनासीर or शुनासीर 'सुष्ठु नासीरं सेनामुखं यस्य, शोभनाः नासीराः अग्रेसराः वा यस्य इति सुनासीरः, शु इत्यव्ययस्य पूजार्थकत्वात् तालव्यादिरपि (शुनासीरः)' व्याख्यासुधा. मृणालिनी इव...तनुः thy form, although it is very slender (तनीयसी) like a lotus plant, has been rendered extremely slender by penances unsuited to it. आयोजित...आत्मा thy soul has been devoted to severe penances. अपि चा...केवलम्—Life is very easily abandoned by those who are overwhelmed by sorrow; but it is only with the greatest effort that life can be subjected to great trouble. What he means is:—When one is overwhelmed with grief it is very easy for him to put an end to all his misery by killing himself. But to live after the death of a person that was an object of love, is a continued source of trouble. The agony of death lasts only for a moment, and hence it is easy to kill one's self; but to endure the pangs of separation for ever requires more effort and sturdiness of character. यदेत...निष्फलम् What is known as following another to death is extremely useless. एष मार्गः refers to अनुमरणम्. मोहविल...स्खलितमिदम् it is a mere freak of madness, a path of ignorance, it is an act of recklessness, it is a mean idea (a narrow view of the matter), it is a

very thoughtless act, it is a foolish blunder. यदुपरते... त्यज्यन्ते that life is abandoned when the father, brother, friend or husband is dead. स्वयं चे...त्याज्याः—the subject of जहति is प्राणाः—if life does not leave us of itself, it should not be resigned. अत्र हि विचार्यमाणे if this were considered or examined (अस्मिन् अनुमरणे विचार्यमाणे). स्वार्थः एव...त्मनः this leaving of life (*i. e.* killing oneself after the death of another dear to one) is merely for our own interest (*i. e.* it is purely selfish), because it constitutes a remedy for the unbearable agonies of grief suffered by one's self. आत्मनः is to be connected with असह्यशोकवेदना in the compound 'असह्य...कारत्वात्' on the analogy of 'युवतिजनकथामूकभावः परेषाम्'. असह्याः शोकस्य वेदनाः तासां प्रतीकारः तस्य भावः तस्मात्. He means:—killing oneself puts an end to all agonies of sorrow. It is hence resorted to to free one's self from agonies, not from any other motive. Hence it is pure selfishness. उपरतस्य...वहति—the subject of आवहति is प्राणपरित्यागः understood—it (killing oneself) brings no benefit whatever to the dead man. न तावत्तस्या...पायः—this and the following sentences elucidate how प्राणपरित्याग brings no good to the dead man out of grief for whom another kills himself. न ताव...निमित्तम् for in the first place it (प्राणपरित्याग) is not a means of bringing him (तस्य=उपरतस्य) back to life, nor is it a means of heaping up merit for him, nor is it a cause of securing to him heaven, nor is it a remedy against his falling in hell (निरयः), nor is it a means of seeing him, nor can it bring about mutual union. अन्यामेव...भूमिम्—असौ here refers to उपरतः the dead man for whom another kills himself—'this (dead man) being helpless, is taken to quite a different place that is laid in store for him by the ripening of the fruits of his own actions. स्वकर्मणः फलस्य परिपाकः तेन उपचिताम्. P reads कर्मभूमिम् which is not good. कर्मभूमि generally means 'India, or this world;' 'कर्मभूमिरियं ब्रह्मन् फलभूमिरसौ मता' or 'प्राप्येमां कर्मभूमिं' भर्तृहरि. कादम्बरी itself has elsewhere 'कर्मभूमिभूतेऽस्मिन्भारते वर्षे' p. 319 of P. The context requires some place (in general terms) where the fruits of one's actions are to be enjoyed. According to the Vedant philosophy, कर्म is of three kinds संचित, प्रारब्ध and क्रियमाण. कर्म can be got rid of only in three ways, *viz.* by उपभोग (undergoing the fruits of it), ज्ञान (real knowledge) and in some cases प्रायश्चित्त. The man who dies goes after death to some place that is determined by the most prominent of his actions at the time; while one who kills himself after him will go to that place where his own actions will take

him. And as no two men's actions are the same, there is hardly any possibility of meeting after death. असावपि—This असौ refers to the man who kills himself out of grief for another. The com. (in N) explains असौ as 'पूर्वं मृतः'; but this is wrong. In the first place, that explanation fails to take into account the force of अपि and in the second place, it is opposed to all ideas of philosophy and common sense. The man that dies can in no way be held responsible for the suicide of the person who kills himself. असावपि...युज्यते and that man also (*i. e.* he who kills himself) is simply united to (*i. e.* incurs) the sin of a suicide (and secures no advantage to himself or to another). Compare ईशावास्योपनिषद् 'असुर्या नाम ते लोका अन्धेन तमसाऽऽवृताः। तांस्ते प्रेत्याभिगच्छन्ति ये के चात्महनो जनाः॥' or उत्तररामचरित IV 'अन्धतामिस्रा ह्यसुर्या नाम लोकास्तेभ्यः प्रतिविधीयन्ते य आत्मघातिन इत्येवमृषयो मन्यन्ते.' जीवंस्तु...त्मनश्च If he continues to live on (after the death of one that is loved), he can greatly help both himself and the dead by the offering of water &c. जलाञ्जलिः is a libation of water offered to the Manes of a deceased person. मृतस्तु...यस्यापि but if he dies (*i. e.* kills himself out of grief for the dead) then he does no good to both (*i.e.* to himself or to the dead person). रतिम् (l. 8) पृथाम् (l. 10) उत्तराम् (l. 13) and दुःशलाम् (l. 15) are the objects of स्मर (remember). एकपत्नीम् (एकः पतिः यस्याः ताम् according to 'नित्यं सपत्न्यादिषु' पा० IV. 1. 35.). a faithful wife, a perfectly chaste wife. भगवति...दग्धे—these are locatives (absolute). सकला...हारिणि who draws the hearts of all women. हर...दग्धे when burnt by the fire of S'iva. Cupid was burnt by the fire from the third eye of शिव, when the former tried to influence the latter for helping the gods against the demon तारक. अविरहितामसुभिः who did not give up her life. Rati continued to live, though मदन was burnt. पृथाम्=कुन्तीम् the mother of the Pândavas. वार्ष्णेयीम् born of the race of वृष्णि, who was a descendant of यदु and ancestor of कृष्ण. सूरसेनसुताम् the daughter of सूरसेन (the word is also written शूर or शूरसेन), whose son was वसुदेव; she was thus the aunt of कृष्ण. She was given by her father to कुंतिभोज, a childless friend. महाभारत आदिपर्व अ० १११ 'शूरो नाम यदुश्रेष्ठो वसुदेवपिताऽभवत्। तस्य कन्या पृथा नाम रूपेणाप्रतिमा भुवि॥ १॥ अग्रजामथ तां कन्यां शूरोऽनुग्रहकांक्षिणे। प्रददौ कुन्तिभोजाय सखा सख्ये महात्मने॥ २'. The story of her marriage with पाण्डु is related in chapter 112. अभिरूपे... उपागते loc. abs. अभिरूप *adj.* handsome; learned. सावज्ञं (अवज्ञया सह यथा स्यात्तथा) विजितं यत् सकलं राजकं राज्ञां समूहः तस्य मौलयः तेषु कुसुमानि तैः वासितं अशेषं पादपीठं यस्य—the whole of whose footstool was rendered fragrant by the flowers in the crests of all the kings that

were subdued by him easily (with contempt). This means that Pându had conquered all the kings and that they bowed at his feet. पत्यौ अखिल...भुजि When her husband, who received tribute from the whole world. अखिलभुवनबलिभागं भुङ्क्ते इति अखिल...भुक् तस्मिन्. 'भागधेयः करो बलिः' इत्यमरः. किंदम...गतेपि although he became a fuel to the fire of the curse of the sage किंदम *i. e.* although he died from the consequences of किंदम's curse. This rather indecent story is narrated in महाभारत, आदिपर्व अ० 118. 'राजा पाण्डुर्महारण्ये मृगव्यालनिषेविते। चरन्मैथुनधर्मस्थं ददर्श मृगयूथपम् ॥ 5 ततस्तां च मृगीं तं च रुक्मपुङ्खैः सुपत्रिभिः। निर्बिभेद शरैस्तीक्ष्णैः पाण्डुः पंचभिराशुगैः ॥ ६ संसक्तश्च तया मृग्या मानुषीमीरयन् गिरम्। क्षणेन पतितो भूमौ विललापाकुलेन्द्रियः ॥ ८...अहं हि किंदमो नाम तपसा भावितो मुनिः। व्यपत्रपन्मनुष्याणां मृग्या मैथुनमाचरम् ॥ २८ मृगरूपधरं हत्वा मामेवं काममोहितम्। अस्य तु त्वं फलं मूढ प्राप्स्यसीदृशमेव हि ॥ ३० प्रियया सह संवासं प्राप्य कामविमोहितः। त्वमप्यस्यामवस्थायां प्रेतलोकं गमिष्यसि' ॥ ३१. अपरित्यक्तजीविताम् who did not kill herself (this qualifies पृथाम्). उत्तरां च...धृतदेहाम् and (remember) Uttarā the daughter of विराट, who lived on even when (her husband) अभिमन्यु, modest heroic and gladdening the eyes like the young moon, died. पञ्चत्वं गम् lit. tc be reduced to the five elements पृथिवी, अप्, तेजस्, वायु and आकाश (from which it was supposed all bodies were made). विराट was the king of मत्स्यदेश, in whose service the Pāndavas remained *incognito* for one year in different disguises. अभिमन्यु was the son of अर्जुन and सुभद्रा. When अर्जुन was away, the कौरवs once formed a चक्रव्यूह under the advice of द्रोण. The other पाण्डवs being unable to break through it, अभिमन्यु entered, slew many and for a time was more than a match for the veteran leaders of the Kaurava side. As the odds against him were tremendous, he was over-powered and slain. दुःशलां...त्यागाम् and (remember) दुःशला, the daughter of धृतराष्ट्र, who was fondled on their laps by her hundred brothers (दुर्योधन and the other Kauravas) and who did not resign her life, although जयद्रथ (her husband), king of the Sindhus, who was very fair and whose greatness was increased by the gift of a boon from S'iva (हरवरप्रदानेन वर्धितः महिमा यस्य) was killed. Jayadratha, while hunting in a forest, saw Draupadî, when the Pāndavas were out. He, being captivated by her charms carried her away. When the Pāndavas returned they pursued him, captured him and allowed him to go after subjecting him to great humiliations. See वनपर्व अ० 272. He then practised great penance and pleased शिव. He prayed for a boon that he should be able to kill the five Pāndavas. S'iva declared this to be impossible and gave him the boon that he would be able to

defeat all except Arjuna. जगाम राजन् दुःखार्तो गंगाद्वाराय भारत । स देवं शरणं गत्वा विरूपाक्षमुमापतिम् ॥ 25 तपश्चचार विपुलं तस्मै प्रीतो वृषध्वजः ॥ 26 वरं चास्मै ददौ देवः स च जग्राह तच्छृणु । समस्तान्सरथान् पंच जयेयं युधि पांडवान् ॥ 27 इति राजाब्रवीद्देवं नेति देवस्तमब्रवीत् । अजय्यांश्चाप्यवध्यांश्च वार॰यिष्यसि तान्युधि ॥ 28 ऋतेऽर्जुनं महाबाहुं नरं नाम सुरेश्वरम् ॥ वनपर्व. अ॰ 272. जयद्रथ was killed by अर्जुन. See द्रोणपर्व अ॰ 146 'स तु गाण्डीवनिर्मुक्तः शरः श्येन इवाशुगः । छित्त्वा शिरः सिन्धुपतेरुत्पपात विहायसम् ॥' 21.

P. 48 l. 20 p.–49 l. 25. (प्रोन्मुच्येतापि...कारयत्). प्रोन्मुच्ये ...यदि स्यात् life may even be abandoned, if union with him (the man who is dead, उपरत) be doubtful. भगवत्या...कर्णिता but as for you, you have yourself heard the words of him (the पुरुष from the moon) declaring your reunion (with पुण्डरीक). This refers to the words 'वत्से महाश्वेते...पुनरपि तवानेन सह भविष्यति समागमः' (p. 44 l. 20–22). पुनः should be connected with समागम. चन्द्रापीड first of all condemns अनुमरण as useless in any case; then gives a few examples of great women who continued to live though their husbands died. Then in the words 'प्रोन्मुच्येत &c.' he concedes, for the sake of argument, that life may be abandoned if there is no hope of re-union. He then continues that महाश्वेता's case is on quite a different footing. Hope of re-union has been held out to her by a person, who is worthy of every confidence. अनुभवे...कल्पः and what doubt can there be when you have yourself experienced it (*i. e.* you have yourself seen the person from the moon and heard his words; so it is not possible to suppose that it is all a delusion). कथं च...कुर्यात् How can falsehood (वैतथ्यम्=वितथस्य भावः) find a place even for a very great cause in the words of such noble persons, whose forms are extraordinary (अप्राकृता आकृतिः येषाम्), and whose words are always true. He means that such persons would never tell a lie even when there is the greatest ground for it. उपरतेन...गतिः what union could there be between you who are living and he who is dead (पुण्डरीक)? अतो...नीतवान् therefore, that noble person was surely filled with pity and uplifted him and took him to heaven for the purpose of bringing him back to life. अचिन्त्यः Inconceivable. बहुप्र...वृत्तयः various are the courses of worldly life. चित्र adj. wonderful; or 'manifold.' आश्च...सिद्धयः extremely miraculous are the powers of penance. कर्मणाम् of actions (done in previous lives as well as this). The sentences from अचिन्त्यो to शक्तयः embody the reasons which make चन्द्रापीड's theory as to the return of पुण्डरीक probable. अपि च...दानादृते and moreover, however deeply we may consider, what other cause can we ima-

gine for his being carried away but that of the gift of new life to him? चिर...पन्थाः this path (*viz.* bringing back to life a dead person) has long been in practice. विश्वा...त्पन्नां born of मेनका from विश्वावसु, king of Gandharvas. आशी...जीविताम् whose life was destroyed by a snake (आशीविषेण विलुप्तं जीवितं यस्याः). भार्गवस्य descended from भृगु. स्वायुषो...वान् endowed with half of his life. This story is referred to in the बृहत्कथामञ्जरी VII. 134 'पुरा प्रमद्वरां जायां भृगुवंशभवो गुरुः (रुरुः?)। आयुषोर्धेन दुष्टाहिदष्टामेवमजीवयत् ॥' and also in कथासरित्सागर II. 6. 76–87. See महाभारत आदिपर्व अ० 8–9. Menakâ left the infant on the bank of a river and स्थूलकेश, a sage, whose hermitage was near, brought her up and named her प्रमद्वरा. रुरु was promised her hand. Once she trod upon a serpent and was killed by the bite. A देवदूत promised that she would come to life again, if he gave her half his life. 'आयुषोऽर्धं प्रयच्छामि कन्यायै खेचरोत्तम। शृंगाररूपाभरणा समुत्तिष्ठतु मे प्रिया ॥' 9. 12. अर्जुनम् object of अकरोत्. समरशिरसि in the van of battle. शरा...प्राणं whose life was destroyed with an arrow. सोच्छ्वासम् (*adj.* of अर्जुनम्) possessed of life (उच्छ्वासेन सह—बहुव्रीहि). अश्वमेधः (अश्वः प्रधानतया मेध्यते हिंस्यते अत्र) —this sacrifice was performed only by kings and implied that he who instituted it was the supreme lord of all kings. A horse attended by a guardian was let loose to wander for a year. When the horse entered any country, the ruler had either to fight or to submit. After the successful return of the horse after a year, the rite called अश्वमेध was performed. It was believed that he who performed a hundred अश्वमेधs, became Indra. युधिष्ठिर performed this sacrifice after the war at कुरुक्षेत्र. नागः a fabulous serpent or semi-divine being, having the face of a man and the tail of a serpent and said to inhabit पाताल. उलूपी—she was the daughter of the नाग कौरव्य. While bathing in the Ganges, she chanced to see अर्जुन and being enamoured of him, managed to convey him to पाताल. There she induced अर्जुन, after considerable hesitation, to marry her. She bore him a son named इरावत्. When बभ्रुवाहन killed अर्जुन, it was संजीवनीमणि supplied by उलूपी that brought अर्जुन back to life. उलूपी चिन्तयामास तदा संजीवनीं मणिम्। स चोपातिष्ठत तदा पन्नगानां परायणम् ॥ आश्वमेधिक पर्व 80. 42 and इत्युक्तः स्थापयामास तस्योरसि मणिं तदा। 41 ...तस्मिन्नस्ते मणौ वीरो जिष्णुरुज्जीवितः प्रभुः। चिरसुप्त इवोत्तस्थौ मृष्टलोहितलोचनः ॥ 51. बभ्रुवाहन was the son of अर्जुन from चित्राङ्गदा princess of मणिपुर (विष्णुपु० IV. 20). When the horse in the अश्वमेध of युधिष्ठिर came to मणिपुर, बभ्रुवाहन read from the plate on its head that his father अर्जुन had come to his

kingdom. He respectfully offered his kingdom to his father. अर्जुन upbraided him for submitting so meekly. बभ्रु० being irritated cut off अर्जुन's head with an arrow. See महाभारत आश्वमेधिकपर्व 79–80. अभिमन्यु...प्रापितवान्—परिक्षितम् and असून् (direct) are the two objects of प्रापितवान्. वासुदेवः=कृष्णः, son of वसुदेव. अश्वत्था...निर्गतम् who was burnt by the fire of the missile of अश्वत्थामन् and who came out of his mother's womb quite dead. अश्वत्थाम्नः अस्त्रं तस्य पावकः तेन परिप्लुष्टम्. उत्तरा...कृपः filled with pity by the lamentations of उत्तरा (उत्तरायाः प्रलापैः उपजनिता कृपा यस्मिन्). परिक्षितं दुर्लभानसून् प्रापितवान् restored precious life to परिक्षित्. प्रापितवान् Nom. sing. of the *past* active *p.* of the caus. of आप् with प्र. परिक्षित् was the son of अभिमन्यु and उत्तरा. उत्तरा was pregnant when अभिमन्यु died. अश्वत्थामन् (अश्वस्य इव स्थाम बलमस्य; 'अश्वस्येवास्य यत्स्थाम नदतः प्रदिशो गतम्। अश्वत्थामैव बालोऽयं तस्मान्नाम्ना भविष्यति ॥' महाभारत)—son of द्रोण and कृपी. After the last great battle in which दुर्योधन was mortally wounded, परिक्षित् was killed by the ब्रह्मास्त्र of अश्वत्थामन्. 'यदुप्रवीर योऽयं ते स्वस्रीयस्यात्मजः प्रभो। अश्वत्थाम्ना हतो जातस्तमुज्जीवय केशव ॥' आश्वमेधिकपर्व 66. 16. He was brought back to life by कृष्ण on account of the lamentations of कुन्ती, उत्तरा and others 'न ब्रवीम्युत्तरे मिथ्या सत्यमेतद्भविष्यति। एष संजीवयाम्येनं पश्यतां सर्वदेहिनाम् ॥ 18 ...इत्युक्तो वासुदेवेन स बालो भरतर्षभ। शनैः शनैः प्रास्पन्दत सचेतनः ॥ आश्वमे० 69. 24. अन्तकपुरात् from the city of यम (called संयमनम् or संयमनी). स एव=वासुदेवः एव. सांदीपनि living in अवन्ती was the teacher of बलराम and कृष्ण in धनुर्विद्या. The teacher demanded as his दक्षिणा his son that had been killed at प्रभास by a राक्षस called पंचजन. कृष्ण dived into the sea, killed पंचजन, but as he could not find the boy there, he went to यमपुरी; conquered यम and brought back the boy and restored him to his father; see विष्णुपुराण V. 21. 19—30 'ततः सान्दीपनिं काश्यमवन्तिपुरवासिनम्। अस्त्रार्थं जग्मतुर्वीरौ बलदेवजनार्दनौ ॥' &c. अत्रापि...भविष्यति In your case also the same may possibly happen. तथापि...लभ्यते still what can be done (by us)? who is to be blamed? He means that we can do nothing by ourselves; we have only to wait and see what happens; there is no use in blaming any one. In the words प्रभवति...च्छ्वसितुमपि he gives the reason for what he says. प्रभवति...च्छ्वसितुमपि fate is all powerful, destiny is strong; it is not possible even to breathe by our own will. We are powerless even to breathe at our will much less can we command the events of this world. Compare for the idea 'भगवन्तौ जगन्नेत्रे सूर्याचन्द्रमसावपि। पश्य गच्छत एवास्तं नियतिः केन लङ्घ्यते ॥' काव्यादर्श. II. 172. अतिपिशु...प्रमे the freaks of that accursed and extremely harsh Fate are very

wicked ; they (विलसितानि) cannot bear for a long time affection that is charming because of its sincerity, *i. e.* real love is not allowed to last long by Fate. The subject of क्षमन्ते is विलसितानि. अविद्यमानः व्याजः कपटं यस्मिन् तत् अव्याजं च अत एव मनोहरं च. प्रायेण च... दुःखानि generally joys are naturally perishable and unlasting; while sorrows are by their very nature lasting. अनायतः स्वभावः येषाम् तानि च भङ्गुराणि च. आयत means 'दीर्घ, lasting long.' तथाहि to explain. एकस्मिन्...प्राणिनाम् Mortals are somehow united in a single life, while they are separated for thousands of lives. He means that we have the happiness of union with persons dear to us at the most for one life ; while the sorrow of separation from such persons lasts for thousands of lives ; when we or they die we can see one another no more. जन्मान्तरसहस्राणि is accusative of time according to 'कालाध्वनोरत्यन्तसंयोगे' पा० II. 3. 5. अतो...निन्दितुम् hence you will please not blame thyself, that are quite undeserving of it. He means that she is in no way the cause of पुण्डरीक's death ; that पुण्डरीक died because of his own actions in past lives and that therefore she was not to blame in any way. आपतन्ति...वृत्तान्ताः such incidents befall those who enter this mysterious path of worldly existence. धीरा...पदम् It is the firm (or brave) that surmount misfortune. उप...स्थाप्य ताम् having comforted her with consolations. पुनरपि... कारयत् made her, although she was reluctant, bathe her face again with water brought in his joined hands from a mountain spring. पुनरपि—चन्द्रापीड had once before brought to her water for washing her face ; see above ' प्रस्रवणादञ्जलिना मुखप्रक्षालनोदकमुपनिन्ये' p. 12. l. 15 (text).

P. **49** l. **26**–p. **50** l. **23.** (अत्रान्तरे...क्व गतेति). अत्रान्तरे in the meanwhile. श्रुत...यासीत् the sun also began to sink (lit. to hang down its face) having given up the day's duties as if through sorrow at the story of महाश्वेता. The physical phenomena of the day coming to a close and the sun's approaching the horizon are represented as due to the sorrow of the sun for महाश्वेता; when one is sorry, one gives up one's usual activities and sits down with face downcast. अथ क्षीणे...निषसाद the principal sentence is त्रियामामुखे (l. 11) महाश्वेता...वल्कलशयनीये...निषसाद. परिणत...मण्डले when the disc of the sun (ब्रध्न) hung glowing (रज्यमान *pr. p.* of रञ्ज 4 P. A.) by redness resembling that of the pollen of the full-developed (परिणत) cluster of the प्रियङ्गु creeper. परिणता या प्रियङ्गुमञ्जरी तस्याः रजः तत्सदृशेन. पिञ्जरिमन् (m) is formed from पिञ्जर (red-yellow) by the affix इमन् on the analogy of प्रथिमन् according to

'पृथ्वादिभ्य इमनिज्वा' पा. V. 1. 122. It must be said, however, that पिञ्जर is not included in the पृथ्वादिगण. बभ्र (तिमिरं बध्नाति) is supposed to be derived from बन्ध्. विरल...दिङ्मुखेषु when the quarters (Lit. faces of quarters) were being left by the glow of sunset that was as soft as the silk garment dyed in a little juice of safflower. विरलः कुसुम्भकुसुमानां रसः तेन रक्तं दुकूलं तद्वत् कोमलेन. The reading अविरल० of N is not good; because a garment dyed in the thick (अविरल) juice of कुसुम्भ flowers would not be soft in colour, but rather dazzling; moreover, the soft yellowish light of evening cannot be compared with a garment dyed in much कुसुम्भ juice. चकोर...व्योम्नि when the sky, the blue colour of which was concealed, was smeared (*i. e.* tinged) with a reddish-brown hue resembling the pupil of the eye of the चकोर (Greek partridge). चकोरनयनतारकायाः इव कान्तिः यस्य qualifies पिङ्गलिम्ना. We have said above (notes p. 8) that the eyes of a चकोर turn red at the sight of poison. Hence is it that a beautiful woman is called चकोराक्षी. पिङ्गलिमन् and नीलिमन् are formed from पिङ्गल and नील by the affix इमन् as पिञ्जरिमन् above. तिरोहितः नीलिमा यस्य. कोकिल...मर्चिषि when the glow (अर्चिस् *n.*) of the evening, that was as reddish-brown (बभ्रु) as the colour of the cuckoo's eye, was reddening the whole world. ०बभ्रुणि is the *n. loc. sing.* of ०बभ्रु. अरुणयति loc. sing. of the *pr. p.* of the denominative verb अरुणयति from अरुण. सान्ध्य adj. (from सन्ध्या) pertaining to evening. यथा...ग्रामणीषु when the principal stars began to sparkle forth according to their magnitudes. यथाप्रधानम्-प्रधानमनतिक्रम्य—अव्ययीभाव. ग्रामणीः a leader. The reading ग्रामेषु of Nand K is not bad. It means 'when the clusters of stars &c.' Our reading is better, because in the evening the stars of the first magnitude would be seen first and then the rest. वनमहिष...तमसि when the darkness of night, that was as black as a forest buffalo and that therefore concealed the broad expanse of the sky, was deepening into blackness. वनमहिषवत् मलीमसं वपुः यस्य. मुषितः अपहृतः तारकापथस्य (आकाशस्य) प्रथिमा येन. प्रथिमन् *m.* and कालिमन् *m.* are formed from पृथु (wide) and काल (black) by the affix इमन् according to the sûtra quoted above. शार्वर *adj.* (from शर्वरी night) belonging to the night. वामन, in his काव्यालंकारसूत्र, says that शार्वर is not properly formed; because, according to the sûtra 'कालाठ्ठञ्' पा. IV. 3. 11, the affix ठञ् (इक) must be applied to शर्वरी. 'शार्वरमिति च । काव्यालंकारसूत्र V. 2. 50 शार्वरं तम इत्यत्र च 'कालाठ्ठञ्' इति ठञ् दुर्धरः । वृत्ति.' अतनु...राजिषु when the avenues of trees began to appear thick (on account of the darkness), their greenness (हरितता) being concealed by

deep darkness. अतनु तिमिरं तेन तिरोहिता हरितता यासाम्. रजनि...पवने when the wind, that was cooled by the drops of night dew, the path of which (wind) was inferred by the deep (बहल) perfume of wild flowers, began to blow, stirring the thickets of creepers and trees. रजन्याः जलबिन्दुजालेन जनिता जडिमा यस्य. बहलः वनकुसुमानां परिमलः तेन अनुमितं गमनं यस्य. चलितं लताविटपगहनं येन. निद्रा...मुखे in the beginning of night when all the birds were motionless in sleep. निद्रया निभृताः पतत्रिणः पक्षिणः यस्मिन्. त्रियामा night 'त्रियामा क्षणदा क्षपा' इत्यमरः—त्रयो यामाः (याम = प्रहर three hours) यस्याः. Half of the first प्रहर and half of the last are not counted because they are almost like day, there being some light and all the people being active as in the day. भगवतीम् *adj.* of सन्ध्याम्. भगवतीं... सन्ध्याम् having performed her evening adoration. वल्कलशयनीये निषसाद sat down upon her bark couch. सकुसुमं...कीर्य poured a libation of water from a stream with flowers (कुसुमेन सह, बहुव्रीहि). कृत...णामः having said his evening prayers. अकल्पयत् arranged, made. अन्वभावयत् reflected upon, ruminated over. अप्रतीकारदारुणः—अविद्यमानः प्रतीकारः यस्य सः अप्रतीकारः स चासौ दारुणश्च—terrible because there is no remedy against it. दुर्वि...वेगः whose action is hard to endure. कष्टः painful. यदनेना...जहति since even great men, when overpowered by him (Cupid), not regarding the course of time and giving up all courage (or firmness), surrender life at once. He refers to पुण्डरीक. अनपेक्षितः कालस्य क्रमः यैः—he means that the proper time to die is old age and that these great men when overcome by Cupid die even when they are young *i. e.* prematurely. त्रिभुवनेन अभ्यर्चितं शासनं आज्ञा यस्य whose orders are honoured (*i. e.* obeyed) by the three worlds. Compare मालतीमाधव 'भ्रमति भुवने कन्दर्पाज्ञा विकारि च यौवनम्'. एनाम् = महाश्वेताम्. परिचारिका attendant. वन...मित्रं your friend in the misfortune of dwelling in a forest. दुःखसब्रह्मचारिणी the sharer of thy sorrow. A सब्रह्मचारिन् is one who goes over the same studies with another and performs the same vows as he does, a fellow-student. 'एकब्रह्मव्रताचारा मिथः सब्रह्मचारिणः' इत्यमरः—समानं ब्रह्म चरति इति सब्रह्मचारिन्. The affix णिनि (इन्) is applied according to 'व्रते' पा० III. 2. 80. समान is changed to स according to 'चरणे ब्रह्मचारिणि' पा० VI. 3. 86. (ब्रह्मचारिण्युत्तरपदे समानस्य सः स्याच्चरणे समानत्वेन गम्यमाने । चरणः शाखा । ब्रह्म वेदः, तदध्ययनार्थं व्रतमपि ब्रह्म तच्चरतीति ब्रह्मचारी समानः सः सब्रह्मचारी । सि. कौ.)

P. 50 l. 24–p. 52 l. 3. (अथ साकथयत्...तूष्णीमभवत्). अमृत...कुलम् the branch of Apsarases that sprang from nectar *i. e.* the fifth mentioned at p. 12. l. 25 (text). मदिरे आयते च ईक्षणे यस्याः with fascinating and long eyes. The reading मदिरायत्तेक्षणा is not

good; it means 'whose eyes were dependent upon wine' (for their redness, it seems). सकल...चरणः—सकलं गन्धर्वकुलं तस्य मुकुटानि कुड्मला इव तेषां पीठं तस्मिन् प्रतिष्ठितौ चरणौ यस्य—whose feet were placed on the footstool formed by the budlike crowns of the whole family of Gandharvas *i. e.* whose feet were saluted by all the Gandharvas. अपरि...हृदयः whose heart was attracted by her countless virtues. अन्यवनिता...मकरोत् he (चित्ररथ), being highly pleased, favoured her with the title of महादेवी (Great Queen), the symbols of which were an umbrella, a sceptre (वेत्रं) and a chowrie (छत्रं वेत्रं चामरं च चिह्नानि यस्य), which entitled her to a golden throne, on account of which she humbled all the harem and which is difficult for other women to obtain. हेमपट्टः लाञ्छनं यस्य the mark of which was a हेमपट्ट (हेमपट्ट may also mean 'a golden piece of cloth worn round the head, or a crown of gold'). अन्योन्य...परयोः bent upon fostering the affection of each other. कालेन in course of time. एकजीवित...लोकस्य वा as if she were the one life of her parents, or of the Gandharva race or of the whole world. एकासन...शना who shared with me her seat, couch, food and drink (एकं आसनं शयनं पानं अशनं च यस्याः). अखिल...धाम the home of all my confidence. एकत्र...परिचया: she and I together learnt the Kalâs such as dancing and singing. नृत्य and गीत are always mentioned first among the Kalâs. Compare काव्यादर्श III. 162 'नृत्यगीतप्रभृतयः कलाः कामार्थसंश्रयाः.' The arts were 64 in ancient India. वात्स्यायन's कामसूत्र enumerates them, as also the commentary of प्रेमचन्द्र on the काव्यादर्श quoted above. अनिय...बालभावः our childhood passed away, being completely free from restraint. अनियन्त्रणेन निर्भरं यथा स्यात् तथा. सशोकायां ...ग्राहयिष्यामि I shall not marry as long as महाश्वेता is full of grief. सशपथ...वती she said with an oath. यदि...स्यामि if my father at any time or in any way wishes to give me forcibly away in marriage to anybody against my will, I shall surely end my life by fasting, fire, cord or poison. रज्ज्वा—she means that she will hang herself. कृत...भाषितं the firm and resolute words. कृतः निश्चयः यस्मिन् qualifies ॰भाषितम्. कर्णपरम्परया at second hand, by hearsay: समुपारूढं निर्भरं यौवनं यस्याम् who had grown to full youth. बलवान् उपतापः संतापः तेन परवशः being helpless on account of his strong vexation. न धृतिमलभत his mind was not at ease. एकापत्यतया because she (कादम्बरी) was his only child. न शक्त...मिति because he was not able to say anything to her. प्राप्तकालम् proper for the occasion. अवधार्य having considered. त्वद्यति...शरणम् this new thing has come upon us, whose hearts have been already burnt by separation from you (तव व्यतिरेकेण=त्वद्व्यतिरेकेण); you alone are our refuge in winning

back कादम्बरी. कंचुकिनम् is the object of प्रेषितवान्, the subject being चित्ररथः understood. संदिश्य having sent this message. गुरु...गौरवेण out of my respect for the words of my elders (here चित्ररथ and his queen). तरलिका is to be connected with विसर्जिता. दुःखयसि why dost thou pain (Denominative verb from दुःख). अवितथ not false *i.e.* true. कुरु...तथम् fulfil the words of thy parents. नाति...तस्याम् ere तरलिका had been long gone.

P. **52** ll. **4–21.** (अत्रान्तरे...निद्रां ययौ). विडम्बयन्, उद्वहन् and दर्शयन् qualify तारकाराजः (l. 8). लाञ्छन...हृदयम् (the moon) imitating under the guise of the stain (upon it) the heart of महाश्वेता, the innermost recesses of which were burnt by the fire of grief. The poet means that the spot on the moon is like the burnt-up heart of महाश्वेता. The propriety of मध्य in शोकानल &c is:—the grief for पुण्डरीक had burnt up the innermost recesses of her heart; surrounding the centre there remained some portion of it that was white (because of her purity) and was unburnt, just as the moon's white orb surrounds the dark spot. उद्वह...पातकम् as if bearing the great sin of the young ascetic's murder (under the guise of the spot). We have seen already that the exciting influence of moonrise hastened Puṇḍarîka's death. The poet imagines that the spot was as if the dark sin of ब्राह्मणहत्या. दर्शय...चिह्नम् showing the mark due to the burning caused by the fire of दक्ष's curse that (the mark) stuck to him long ago. दक्ष was one of the ten sons of ब्रह्मा and was one of the patriarchs. He had 60 daughters out of which he gave 27 (the नक्षत्रs) to the moon. For showing special favour to रोहिणी, one of them, he was cursed by दक्ष with consumption (राजयक्ष्मन्). अविरल...म्बिकायाः that (moon) looked like the left breast of Pârvatî that (breast) was white with the ointment of thick ashes (अविरलं भस्म एव अङ्गरागः तेन धवलः) and half of which (breast) was covered with the skin of a black antelope. The round moon resembles the breast of पार्वती. The white भस्म applied by पार्वती to her breast is like the white orb of the moon and the कृष्णाजिन is like the dark spot on the moon. The adjectives अविरल and कृष्ण &c. are applicable to the moon also. अविरलभस्माङ्गरागवत् धवलः—the moon is white like the ointment &c. कृष्णमृगा &c.—The moon's spot is supposed to be a deer; hence the moon is called मृगाङ्क. वामस्तनः इव—the propriety of वाम is as follows:—it is said that Pārvatî by her penance shared half of S'iva's body. S'iva is represented as अर्धनारीश्वर, half male, half famale, the left corresponding to पार्वती. Compare 'अखण्डितं प्रेम लभस्व पत्युरित्युच्यते

ताभिरुमा स नम्रा। तया तु तस्यार्धशरीरभाजा पश्चात्कृताः स्निग्धजनाशिषोऽपि ॥' कुमार० VII. and also कादम्बरी 'देव्या हि गौर्या तपसः प्रभावादतिदुरासदं स्मरारेरपि यावदासादितं देहार्धपदम् (p. 322 of P). धूर्जटि...मणिः the crest-jewel in the matted hair of शिव. तारकाणां राजा तारकराजः (षष्ठी त०) the lord of stars (the moon). राजन् becomes राज at the end of a तत्पुरुष 'राजाहःसखिभ्यष्टच्' पा० V. 4·91. उद्गते...मण्डले loc. abs. उद्गते शशाङ्कमण्डले when the orb of the moon came up *i. e.* rose. गगन...पुलिने who (the moon) was the alluvial island in the great ocean of the sky (गगनमेव महापयोधिः तस्मिन् पुलिनम्). The white moon is compared to an island of white sand, and the vast sky to an ocean. सप्त...कलशे who is the auspicious jar for the sleep of the seven worlds. The moon is round like a pot. मङ्गलकलशs were placed near the bed to ward off evil and to induce sleep. The whole world falls asleep when the moon shines; the seven लोकs have already been enumerated (notes. p. 17). कुमुदबान्धवे —the kumuda lotuses expand at night. विघटितं (opened) कुमुदवनं येन तस्मिन्. धवलिताः दश दिशः येन. शङ्खश्वेते as white as a conch. श्वेति...न्वति that produced whiteness (श्वेतिमन् *m.*). मानिनी...शत्रौ the enemy of the pride of proud women. मानिनी is a woman proud of her charms and angry with her husband out of jealousy. The moon's exciting influence humbles her pride and makes her disposed to please him. The reading ०दस्यौ of N is good. दस्युः a thief. शशि...प्रभासु when the brilliance of the stars, being seized (or mixed with *i. e.* eclipsed) by the moon's rays, became faint. कृशिमन् *m.* from कृश *adj.* औडवी *adj. f.* (from उडु *n. f.* a star 'नक्षत्रमृक्षं भं तारा तारकाप्युडु वा स्त्रियाम्' इत्यमरः) belonging to the stars. The stars are faintly visible when the moon shines in all her glory. प्रस्रव...प्रस्रवणेषु when the cascades of the moonstones on the कैलास were flowing in streams in all directions (स्रोतसा स्रवन्तीति स्रोतःस्राविणः). मृणाल...पयसि when the waters of the अच्छोद lake, possessed of collections of lotus fibres, seemed to have the beauty of its lotus-beds destroyed as if by the moon's rays that fell upon it to attack them (the कमलs). मृणालानां कंदलम् अस्ति अस्य इति कंदलिन्; the possessive affix इन् is applied. अवस्कन्दाय (attack) पतिताः चन्द्रकराः यस्मिन्. विलुप्ता कमलवनशोभा यस्मिन्. भाति loc. sing. of *pr. p.* of भा. Day-lotuses close their petals at night. The fact that the moon's rays fell upon the lake and that the day lotuses had closed their petals at the time is represented as due to the onslaught of the moon's rays against the lotuses. समुपोढ...चक्रवाले when the swarm (चक्रवालम्) of चक्रवाक birds, separated (from

their mates), sleepy through stupor (due to विरह) with their bodies pushed forward by long waves, were crying. We have already said that चक्रवाकs are separated from their mates at night. निर्वृत्ते चन्द्रोदये when moonrise was fully accomplished *i. e.* when the moon had fully risen. The reading निवृत्ते of N. means 'ceased, disappeared; hence completed.' विद्रुते...जने when the charming विद्याधर girls, going out to meet their lovers, that (girls) had the mist of tears of joy in their eyes, that sported in the sky, ran (to their places of appointment). हर्षनयनजलकणाः एव नीहारः सः अस्ति अस्य इति ०नीहारिन्. विद्याधरs are semi-divine beings. मामन्तरेण concerning me. अन्तरेण in the senses of 'regarding, except' governs the acc. वैशम्पायन was the friend of चन्द्रापीड and the son of शुकनास, the Brâhmaṇa minister of चंद्रापीड's father तारापीड. वराकी poor. पत्रलेखा was the betel-bearer of चन्द्रापीड, specially recommended by his mother. राजपुत्रलोकः the princely followers (whom चन्द्रापीड had left behind in his pursuit of the Kinnaras).

P. 52 l. 22–p. 53 l. 16. (अथ क्षीणायां...विस्मयमापेदे). क्षीणायां क्षपायाम् when the night came to an end. उषसि...महाश्वेतायाम् when, at daybreak, महाश्वेता after performing her morning adoration, was sitting on a stone muttering the holy अघमर्षण mantras. For अघमर्षण see above (notes p. 29). निर्वर्तित...पीडे when चन्द्रापीड had performed his morning duties (निर्वर्तितः कृतः प्राभातिकविधिः येन). प्राभातिक (from प्रभात) pertaining to the morning. तरलिका...प्रादुरासीत्—The principal sentence is तरलिका...गन्धर्वदारकेण केयूरनाम्नानुगम्यमाना प्रत्युषस्येव प्रादुरासीत्. All the instrumentals from षोडशवर्षवयसा to ०चतुरेण qualify गन्धर्वदारकेण. षोडश...वयसा who was sixteen years of age (षोडश वर्षाणि वयः यस्य). साव...तिना who had a proud or dignified bearing (सावष्टम्भा अवष्टम्भेन सह वर्तमाना आकृतिः यस्य). मद...क्षिपता who walked with steps heavy like the gait of an elephant rendered dull by the trouble of intoxication (मदखेदेन अलसः यः गजः तस्य गमनं तद्वत् गुरूणि). पर्युषित...द्वयेन whose rod-like thighs were gray with the sandal unguent that was not fresh (पर्युषित). पर्युषितः चन्दनाङ्गरागः तेन धूसरं ऊरुदण्डद्वयं यस्य. The sandal is said to be पर्युषित because it was applied the previous day and the night had passed over it. कुङ्कुम...रुणेन the redness of whose body was rendered yellowish by the colour of saffron (applied to the body). चामीकर...वसानेन who had put on a lower garment alone, that was closely tied (to his waist) by a golden chain, the skirts of which that remained above the waist band were moving (in the wind). चामीकरम् gold (चमीकरे आकरे भवम्). कक्षाबन्धात् अतिरिक्ताः प्रेङ्खन्तः पल्लवाः यस्य. अधरवासः lower

garment; he wore no उत्तरीय. वसान *pr. p.* of वस् to dress (2 A.). निरुदरतया...मध्येन who, having no waist (*i. e.* having a slender waist), seemed as if divided in the middle. विपुल...बाहुना who had a broad chest and who had long, taperingly rounded (अनुवृत्त) and fat (पीन) arms. वाम...वलयेन in whose left forearm was swinging a bracelet made of rubies. 'प्रकोष्ठो मणिबन्धस्य कूर्परस्यान्तरेऽपि च' मेदिनी (the part of the arm between the wrist and the elbow joint). दोलायमान *pr. p.* of the denominative दोलायते from दोला. Even now rich gentlemen wear वलयs on their left forearms. कर्णाभरण...द्वहता as if bearing on one of his shoulders an upper garment that had the colours of the rainbow on account of the rays of the jewel placed in his ear that spread downwards. अधोमुखाः किरणाः एव इन्द्रायुधजालं तस्य इव वर्णः यस्य तत् अधोमुख...जालवर्णम्; उत्तरीयं च तत् अंशुकं च अंशुकोत्तरीयम् according to 'राजदन्तादिषु परम्'; ०जालवर्णं च तत् अंशुकोत्तरीयं च. The idea is as follows:—he had really no उत्तरीय on his shoulder; he had a jewel in one of his ears; when the sun's light fell upon it, the jewel shot below on his shoulder all the colours of the rainbow; his shoulder therefore appeared as if covered with a particoloured piece of cloth. There is no need of reading ०जालं as K does and his explanation of वर्णांशुक &c. (वर्णं रागवस्तुना रक्तं) is forced. चूत...दधता having a lower lip as soft as mango sprouts, which was obscured by the colour of the betel leaves that he chewed incessantly (अनवरतं ताम्बूलं तेन बद्धः रागान्धकारः यस्मिन्). कर्णान्ता...कुर्वता who, by the whiteness of his eyes that were stretched as far as the ear and that were naturally white, as if whitened the quarters, as if showered forth beds of Kumuda lotuses (that are white), as if made the day full of पुण्डरीक lotuses (that are white). An eye that reaches as far as the ear is supposed to be a mark of beauty. कनक...ललाटेन whose forehead was broad like a band of gold. His complexion was like gold and hence his forehead is compared to a golden strip of cloth on which royal grants were issued. अलि ...जेन whose hair were straight and as dark as a swarm of bees. अग्राम्याकृतिना whose appearance was not rustic, but that of a town-bred person. राज...चतुरेण who was sharp on account of his coming in contact with the royal palace. दारकः a boy. प्रादुरासीत् appeared, came. अतिदूरानतेन...प्रणम्य having bowed with his head that was bent very low. महाश्वेता...सृष्टं assigned to him by a glance from महाश्वेता. अधःकृतः कुसुमायुधः येन who humbled cupid. उपहसित... रूपं which laughed at (*i. e.* scorned) the beauty of Gods, Asuras, Gandharvas and विद्याधरs. रूपातिशयम् excess of beauty.

P. 53 l. 17–p. 54 l. 25. (परिसमाप्त...तूष्णीमभूत्). परिसमाप्तजपा when she finished her prayers (repeated in an undertone). कुशलिनी well, in good health. करिष्यति...वचनम् will she do as I said? विनया...मौलिः who bent her head through humility. ईषद्...पाशम् in such a way as to hang down slightly her beautiful ear ईषदवलम्बितः कर्णपाशः यथा स्यात्तथा (an अव्ययीभाव). The ear hung down on account of the weight of the ornaments in it. The reading आलम्बित of P and K is not good, as it generally means 'supported, seized,' which meaning is inapplicable here. The word पाश when placed after कर्ण indicates beauty and when placed after a word meaning hair, it implies 'a collection.' '**पाशस्तु** मृगपश्वादिबन्धने। **कर्णान्ते शोभनार्थः** स्यात् कचान्ते निकरार्थकः' इति हैमः; पाशः पक्षश्च हस्तश्च **कलापार्थाः** कचात्परे।' इत्यमरः. सर्वतः in all ways. संतत...वर्षं रुदित्वा having wept with a shower of big drops of tears that fell continuously. संतत...वर्षम् is either an अव्ययीभाव or a gerund in अम् (णमुल्). संततमुक्ताः स्थूलाः अश्रुबिन्दवः तेषां वर्षः यथा स्यात्तथा (संतत...वर्षम्, an अव्ययीभाव). संततमुक्तस्थूलाश्रुबिन्दून् वर्षित्वा=०वर्षम् (Gerund in अम्). प्रतिसंदिष्टम् sent a message in reply. विसर्जितः sent. वीणावाहकः bearer of the lute. विरराम stopped (speaking); Perfect of रम् with वि. रम् is Atm., but takes परस्मैपद when preceded by वि, आ and परि 'व्याङ्परिभ्यो रमः' पा० I. 3·83. विरत...तस्याम् when she stopped speaking (विरतं वचः यस्याः). दृढ...ग्रहा who gives you a close embrace (दृढं दत्तः कण्ठग्रहः यया). किं...रोधः Is this (that तरलिका said) due to compliance with the words of my parents. अनुरोधः acting according to, complying with. मच्चित्तपरीक्षणम् is it meant for testing my feelings. महाश्वेता asked कादम्बरी to do as her parents required her to do. कादम्बरी asks her 'Do you mean to see whether, under the excuse of obeying my parents, I marry, while you are yet full of grief?' किं...लम्भः is it a fine rebuke (administered to me) for my fault in staying at home (when you are in a forest)? किं...लाषः is it a desire to break our friendship? She means 'shall I interpret your words as conveying to me that you do not wish to continue our friendship?' भक्तजन persons that are devotedly attached. जानास्येव...हृदयम् you know well that my heart overflows with affection (for you) that is inborn (सहजं प्रेम प्रेम्णः निस्यन्दः तेन निर्भरम्). तथा...प्रियम् by whom wert thou taught to speak such disagreeable words, thou that are so sweet of speech? One whose speech is sweet is generally agreeable to all; but महाश्वेता's message was most disagreeable to कादम्बरी and hence her question. स्वस्थोऽपि...सर्पयेत् what man of feeling, although himself happy, will possibly

bring his mind to do such an act, insignificant and painful (विरस) in the end? She means:—even a stranger, if he is a man of feeling, will sympathize with you in your sorrow and will forbear from doing as you advise me to do. किमु...जनः then what of a person like me whose heart is overcome with great sorrow (for you). सुहृद्दुःख...हसितानि when the mind is troubled by the sorrow of a friend, what hope of pleasures, what happiness (निर्वृतिः), what enjoyment, and what mirth can there be? येनेदृशीं ...कुर्याम् How shall I fulfil the desire of Cupid, that is very terrible, that causes evil like poison and by whom my friend (महाश्वेता) has been reduced to such a plight? She means:—if she were to do as महाश्वेता bade her (*i. e.* if she married), then काम would be सकाम (कृतकृत्य); but she does not want to oblige काम, who has been so unkind to her friend. दिवस...त्यजति when the lotus plants are distressed (विधुर) by the sun's setting, even the female चक्रवाक gives up the joys of union with her lord, on account of friendship that arises from dwelling among them (lotus plants). The female चक्रवाक is separated from her lord after sunset. This fact the poet represents as due to the sympathy of the female for the नलिनीs, that are separated from their lord, the sun and that are therefore distressed. किमुत नार्यः then what of women (*i. e.* if even lower animals are thus capable of sympathy and self-denial, what of human beings that are endowed with reason)? अपि च...जनः how possibly can another persons enter my heart wherein dwells day and night my dear friend (महाश्वेता), who is distressed by separation from her lord and who avoids the sight of mankind? परिहृतं परपुरुषदर्शनं यया. यत्र=यस्मिन् हृदये. This sentence contains a fine conceit. The word परि...दर्शना contains the reason why कादम्बरी does not admit another person to her heart (*i. e.* does not marry). कादम्बरी had enshrined in her heart her friend महाश्वेता, who having lost her husband, avoided the sight of परपुरुष. If कादम्बरी were to love and marry, she would introduce into her heart a पुरुष; then महाश्वेता, enshrined in the heart, will have to associate with a परपुरुष also enshrined there. Thus if कादम्बरी were to obey महाश्वेता's message, she would inconvenience her own friend. यत्र च...ग्राहयिष्यामि while my friend, distressed by separation from her husband and torturing her body by severe austerities, undergoes great pain (कृच्छ्रम्), how could I, not minding this (her pain), and seeking my own happiness, marry? यत्र=यदा or यस्मिन् समये. त्वत्प्रेम्णा...

यशः Out of my affection for you, I, having assumued in this matter independence that is unbecoming for maidens, have accepted infamy. अस्मिन् वस्तुनि refers to पाणिग्रहण. Her father asked her to marry; she, instead of obeying his order, as every maiden in those days used to do, said that she would not marry. समवधीरितः disregarded. अतिक्रामितम् transgressed. न गणितः...वादः gossip among the people was not cared for. वनिता...लज्जा threw away modesty, the natural ornament of a woman. सा... प्रवर्तते tell me how I, that have done all this, can now act as you bid. इति...मनसि for this reason, do not think of this again even in a dream. इति denotes हेतु here and refers to the preceding sentence. 'Because you went away taking with you my life, do not tell me to marry; I have now no life and no will left to do as you bid'. तूष्णीमभूत्—the subject is कादम्बरी. It is केयूरक who says this of कादम्बरी to महाश्वेता.

P. 54 l. 26-p. 55 l. 17. (महाश्वेता तु...दचलत्). यथार्हम् as is fitting (अर्हमनतिक्रम्य=यथार्हम्, अव्ययीभाव). चित्रा wonderful. बहु... विषयः the country (विषयः) of Kinnaras abounds in curiosities (बहूनि कुतूहलानि यस्मिन्). पेशलः lovely. महानुभावा noble. यदि...कलयसि if you do not consider the journey very troublesome. नाव...प्रयोजनम् if no important business will suffer (by the delay). अदृष्ट...चेतः if your mind is curious to see a country not seen before. अदृष्टचरः विषयः देशः तस्मिन् कुतूहलि (कुतूहलं अस्ति अस्य). चर is an affix applied in the sense of 'formerly, lately' according to the sûtra 'भूतपूर्वे चरट्' पा० V. 3. 53. (अदृष्टः भूतपूर्वः=अदृष्टचरः). मद्व...भवान् if you abide by my words. रुध् with अनु 4 Atm. 'to obey, to abide by.' अतिसुख...दर्शनम् if the sight of wonders gives thee pleasure. अर्हसि वा प्रणयम् or if you deserve a request from me (*i. e.* if I can properly request you on account of the attention I have already paid to you by telling my story &c.). अर्हामि, the reading of K, is simpler. It means 'If I deserve your love or if I am worthy of making a request to you.' इमं...मन्यसे if you think this person (*i. e.* me) as one to whom it is not proper to refuse anything. प्रत्याख्यानम् refusal. समारूढो...लेशः if even a slight friendship has grown between us. अनु...जनः if this person (*i. e.* I) deserve to be favoured. तत...मिमाम् then you will please not make this request fruitless (*i. e.* you will not refuse to fulfil it). अति...धानं the treasure of all that is most charming (qualifies हेमकूटम्). मन्निर्विशेषाम् in no way different from me *i. e.* who is myself, my second self as it were. अपनीय...लसितम् having removed this freak of the infatuation of mind that was caused by false ideas

(कुत्सिता मतिः कुमतिः तया मनोमोहः तस्य विलसितम्). The freak refer to is her resolve not to marry. एकमहो विश्रम्य having rested a day. अहः (acc. sing.) is accusative of time. श्वोभूते when it is morrow. निष्कारणबान्धवम् a friend without cause, a disinterest friend. दुःखा...चेतसा my heart, overwhelmed with the weight dark sorrow, has as if breathed out after a long time. S means :—just as a man, burdened with a load, heaves out a lo breath when it is lightened a little, so my heart has on seei you, received comfort, which it did not know for a long tin श्रावयित्वा...शोकः having told you my account, my grief has becor bearable. Compare शाकुन्तल IV 'स्निग्धजनसंविभक्तं हि दुःखं सह्यवेद भवति'. परसु...दयः the appearance of virtues in persons like you solely devoted to bringing about the happiness of others. Compa रघुवंश 3·14 'भवो हि लोकाभ्युदयाय तादृशाम्;' 'पयोमुचः परीतापं हरन्त्येव शरी रिणाम् । नन्वात्मलाभो महतां परदुःखोपशांतये ॥' काव्यादर्श II. 173. परवान जनः this person (*i. e.* I) is not master of himself *i. e.* I am your disposal. कर्तव्येषु...युज्यताम् at your will appoint me withou hesitation to anything that is to be done. यथेष्टम् (इष्टमनतिक्रम्य) i an अव्ययीभाव.

P. 55 l. 18–p. 56 l. 10. (क्रमेण च...ददर्श). समतीत्य...न्तराणि having crossed seven courts with golden arched gates (काञ्चनानि तोरणानि येषु). महाश्वेता...ददर्श—the principal sentence is कुमार (चन्द्रापीडः) कुमारीपुराभ्यन्तरं ददर्श. महाश्वेता...मार्गः escorted by door keepers, who ran forward at the sight of महाश्वेता, saluting when he was yet far off, and that had golden sticks in their hands. उपदिश्यमानमार्गः qualifies कुमारः below (l. 9). All the accusatives from °संबाधं downwards qualify पुराभ्यन्तरम्. असं...बाधम् full of hundreds of thousands of women that could not be counted. स्त्री...लोकम् as if it were a new world, consisting of women alone. इयत्तां...संहृतम् as if the whole womankind of the three worlds had been brought together to find out their total (*i. e.* to take a census). इयत्ता measure, number. स्त्रैणम् collection of women. 'स्त्रीपुंसाभ्यां नञ्स्नञौ भवनात्' पा० IV. 1-87. अपुरु...र्गान्तरम् as if it were a new creation without males. अन्यः सर्गः (सृष्टिः) सर्गान्तरम्. अविद्यमानाः पुरुषाः यस्मिन्. अङ्ग...त्पन्नम् a new continent of women come up. पंचम...तारम् as if it were the advent of a fifth era consisting of only women. The four Yugas are कृत, त्रेता, द्वापर and कलि; but in all these ages, there are men and women ; while चन्द्रापीड saw there only women. So the poet says that it was a new Yuga, the fifth one, containing women alone. अपर...र्माणम् as if it were a new creation of a प्रजापति who hated men. As women alone were to be seen, the

poet imagines that प्रजापति hating men created a new world consisting of women alone. अनेक...कोषम् as if it were the treasury of women first created and then established there for distributing them in many kalpas. We have said above (notes p. 72) that at the end of a कल्प, there is universal destruction; then follows the night of ब्रह्मा, which lasts for a कल्प and then again begins the day of ब्रह्मा, which again lasts for a कल्प and so on. In each कल्प, ब्रह्मा has to undergo the toil of creating women afresh. Therefore the poet imagines that ब्रह्मा once for all created a vast treasury of women, upon which he meant to draw, whenever necessary, for the supply of women required in each कल्प. अतिविस्तारिणा...न्तरालम् on account of the all-pervading (अतिविस्तारिणा) flood of the lustrous beauty (लावण्यप्रभा) of the young women, that (flood) swept over all the quarters (प्लावितानि दिगन्तराणि येन), that as it were sprinkled the day with a quantity (विसरः) of nectareous juice and that as if drenched the space between the two worlds (the sky and the earth, भुवनयोः अन्तरालम्). The clause अतिविस्तारिणा...न्तरालं is to be connected with तेजोमयमिव...निर्मितसंस्थानम्. The lustre of the bodies of the ladies spread all round; hence it is spoken of as a flood. The lustre, being also blended with the glory of the day, lent it a pleasing mellow hue. Hence the words सिञ्चतेव &c. As the प्रभा is spoken of as a पूर (flood), the words आर्द्री...न्तरालं are quite appropriate. वहल...मणिमयेन सर्वतः परिगततया तेजोमयमिव—It is hard to make a complete sense out of these words as they stand. The com. in N proposes to supply निर्माणेन after मरकतमणिमयेन. K is silent and does not explain what nouns the two adjectives बहलप्रभावर्षिणा and मरकतमणिमयेन qualify. Hence it would be better to read, with one of the Calcutta editions, भूषणेनेव after मणिमयेन. The sense in that case would be "on account of its being surrounded on all sides as if with an ornament made of emerald and shedding profuse lustre, it (कुमारीपुराभ्यन्तरम्) seemed as if all aglow.' तेजोमयम् qualifies पुराभ्यन्तरं below. The idea seems to be that all the ladies wore emerald ornaments and hence the inside of the maidens' palace seemed aglow with the lustre of emerald. चन्द्र...संस्थानम् which appeared to be fashioned with thousands of the discs of the moon. निर्मितं संस्थानं आकृतिः यस्य. The beautiful faces of the young women are like the discs of the moon; and the emerald worn by them like the spot on the disc; hence the inside of the maidens' palace is said to be fashioned with discs of the moon. ज्योत्स्ना...निवेशम् that seemed modelled as if with moonlight. घटितः संनिवेशः आकारः यस्य. The pure lustre of the faces of the

ladies spread in the palace and appeared like white moonlight. आभरण...दिगन्तरम् which with the brilliance of the ornaments (worn by the women), as if produced quarters. निष्पादितं दिगन्तरं यस्मिन्. As the sun's rays spread in all directions, so the rays of the numerous ornaments worn by the women spread everywhere in the palace and gave to the palace the appearance of the sky and quarters lighted up by the rays of the sun. विभ्रमै...करणम् where sportive (or 'amorous') actions as if supplied all the implements (कृतानि सर्वाणि उपकरणानि यस्मिन्). The palace was full of the विभ्रमs of the ladies and it therefore seemed that whatever was required in the palace as a means or instrument was made up of them. यौवन...वयवम् all the parts of which (palace) seemed as if created with the graceful movements of youth. The women filled the whole palace; they were all young and coquettish. Hence every part of the palace seemed to be made up of यौवनविलास. रति...संचयम् in which there was as if arranged a store of the sports of Rati, wife of Cupid. The palace was full of the amorous gestures of the women and hence it is said that there was a store of रति's विलासs. मन्मथ...काशम् all the space in which was made up of the doings of cupid. कल्पितः अवकाशः यस्मिन्. The palace was full of love affairs and amorous gestures. अनुरागे... प्रदेशम् where all the people and all the spots were as if anointed with love. Nothing was to be observable in any woman or any corner except the affairs of love. शृङ्गार...मयमिव as if full of the sentiment of love, as if full of beauty, as if full of the guardian deity of enjoyment, as if full of cupid, as if full of curiosities and wonders and tenderness. कुमारः = चन्द्रापीडः. कुमारी...न्तरम् the inside of the palace assigned to princesses.

P. 56 ll. 10–20. (अतिबहलतया...द्राक्षीत्). अतिबहलत...जनस्य on account of the large crowd of girls. This constitutes the reason why Chandrâpîḍa sees the various things described below. समन्ता... पतन्तीम् (he saw) as if a shower of the discs of the moon falling all round on account of the brilliance of the faces (of the damsels). The faces of the women were like the discs of the moon and as the women moved about here and there, he as if saw a shower of चन्द्रबिम्बs falling around. अपाङ्ग...वनीम् (he saw) the earth as if made full of moving कुवलयs (blue lotuses) on account of the darting of side-glances. The eyes of women are always compared to blue lotuses; as the women shot glances all round, the earth seemed as if full of blue lotuses. अनिभृत...चलितानि (he saw) as if the hosts of the bows of Cupid in motion on account

of the amorous movements of the creeper-like tremulous eyebrows. अनिभृता चञ्चला भ्रूः एव लता तस्याः विभ्रमैः. The brow is curved like a bow. As the brows are always moving they are said to be bows in motion. The reading अतिनिभृत (very motionless) of N is bad, as the brow if motionless cannot be compared to a moving bow. शिर...बध्नतः (he saw) as if the collection of the evenings of the dark half (बहुल) of a month tied together, on account of the darkness of the mass of hair (शिरसिजाः) (of the young women). संबध्नतः (acc. plural *m.* of *pr. p.* of बन्ध् with सम्) qualifies सार्थान्. The hair of the women were as dark as the night of कृष्णपक्ष. स्मित ...चरतः (he saw), on account of the lustre of their smiles, as if the days of spring moving about, being whitened by the expanded flowers. Spring is the season of flowers. Their white teeth appear like white flowers; as the women move about, they are compared to moving days of spring. संचरतः qualifies दिवसान्. श्वसि...भ्रमतः (he saw) as if wandering breezes from the Malaya mountain, on account of the fragrant wind of their breaths. The मलय breeze is fragrant on account of the sandal trees growing there; their breath is fragrant on account of ताम्बूल &c. कपोल... स्फुरितानि (he saw) as if thousands of flashing mirrors (दर्पणः) made of jewels, on account of the brightness (आलोकः light) of their broad cheeks. The rosy cheeks of the women were brilliant and transparent and are hence compared to flashing mirrors of rubies. करतल...लोकम् (he saw) the mortal world as if showering a bed of red lotuses, on account of the redness of the palms of their hands. Their red hands were like red lotuses, and, as they moved about here and there, it seemed as if there was a shower of red lotuses. कर...गन्तरम् (he saw) the eight quarters as if covered with thousands of the arrows of Cupid, on account of the flashing of the rays of their nails (कररुहाः). अन्या दिक्= दिगन्तरम्; अष्टानां दिगन्तराणां समाहारः अष्टदिगन्तरम् (द्विगु). आभरण...वृन्दानि (he saw) swarms of domesticated pea-cocks as if flying up on account of the numbers of rainbows formed by the rays of their ornaments. The ornaments worn by the damsels contained jewels of various colours, such as sapphires, rubies, emeralds &c. Their shooting rays presented all the colours of the rainbow. The peacock's tail also presents the appearance of a rainbow on account of its various colours. As the women moved about, the peacocks in the form of the rays of their ornaments seemed to fly up. यौवन...सहस्राणि he saw as if thousands of Cupids rising up on account of the changes wrought by youth. The emotions

and expressions on the face caused by youth were so numerous that, it seemed a number of Loves must have been working; a single Cupid would not be able to produce them.

P. 56 l. 20–p. 57 l. 2. (उचितव्यापार...पश्यत्). The principal sentence is उचितव्यापारव्यपदेशेन कुमारिकाणां...पाणिग्रहणानि...चुम्बनव्यतिकरान्...सुरतमिवाभ्यस्यन्तीनाम् अपश्यत्. उचित...देशेन under the guise of performing acts quite suited to them. The girls were engaged in resting upon their friends, playing upon lutes, playing with a ball, sitting on a swing &c., all of which are quite proper things for maidens to do. While doing these innocent things, the poet represents that they were really practising सुरत. सखी...ग्रहणानि seizures of the hands when supporting themselves on the arms of their friends. पाणिग्रहणानि, ०व्यतिकरान् &c. are the objects of अपश्यत् below (l. 2). वेणु...करान् the incidents of kissing on a flute (made of bamboo). A flute has to be held between the lips *i. e.* it must be kissed as it were. In सुरत also there are kisses. वीणासु...व्यापारान् the working of the nails on lutes. Scratches caused by the nails are spoken of in connection with सुरत. Compare 'ऐन्द्रं धनुः पाण्डुपयोधरेण शरद्दधानाऽऽर्द्रनखक्षताभम्। प्रमोदयन्ती सकलङ्कमिन्दुं तापं रवेरभ्यधिकं चकार ॥' quoted by अलंकारसर्वस्व and ascribed to पाणिनि by सुभाषितावलि. कन्दुक...प्रहारान् the strokes of the palms of the hand in playing with a ball (कन्दुकः). भवन...परिष्वङ्गान् the clasping, with their creeper-like arms, of the necks of the jars used for sprinkling water over the creepers in the palace. कण्ठपरिष्वङ्ग takes place in सुरत also. लीला...प्रेंखितानि the swinging of the buttocks on the sportive swings. ताम्बूल...चारान् the employment (उपचारः) of the teeth in crushing the preparation (वीटिका, Marathi विडा) of betel. Tooth-marks (दन्तक्षत) on the cheek or lower lip are spoken of in connection with सुरत. Compare 'दन्तक्षतं कपोले वध्वा वेदना सपत्नीनाम्' or 'दशनपदं भवदधरगतं मम जनयति चेतसि खेदम्' गीतगोविन्द. बकुल...प्रचारान् the application (प्रचारः) of mouthfuls of wine as regards the Bakula tree. अशोक...घातान् kicks in striking the अशोक tree. We have already quoted a verse in connection with the budding of Bakula by the sprinkling of mouthfuls of wine by women and that of अशोक by kicks (notes p. 35). Drinking of wine and kicks are spoken of in the description of सुरत. 'एकः सख्यास्तव सह मया वामपादाभिलाषी' मेघदूत. उपहार...सीत्कारान् hissing sounds when they slip upon the flowers meant as an offering (to the deities). उपहारार्थं कुसुमानि तेषु स्खलनं पतनं तस्मिन्. They are sorry and express it by सीत्कार

when they unwittingly tread upon the flowers collected for पूजा and offered on the pavement. सीत्कारः is an onomatopoetic word; it indicates a sound made by drawing the breath in and by tightening the teeth. The words may also mean 'hissing sounds when the flowers meant as offerings fall on their bodies'. The girls, being extremely delicate, are pained even by the fall of flowers and produce सीत्कार. सीत्कार is spoken of in connection with सुरत. 'मया दष्टाधरं तस्याः ससीत्कारमिवाननम् ।' विक्रमोर्वशीय IV. अतिरिक्त unsurpassed; different. अति...स्यन्तीनाम् who were as if practising a peculiar kind of (or an unsurpassed) सुरत. अभ्यस्यन्तीनाम् qualifies कुमारिकाणाम् above (p. 56. ll. 20–21).

P. 57 ll. 3–18. (यत्र च...विस्मयकरः). यत्र=कुमारीपुराभ्यन्तरे. कन्यकाजनस्य is to be connected with कपोलतलालोकः, लोचनानि and the following nominatives. कपोल...क्षालनं Where the (natural) lustre of their cheeks was (*i. e.* served the purpose of) washing their faces. The face is washed in order to impart to it a glow. But the cheeks of the ladies were naturally brilliant and did not stand in need of water to wash it with. The brightness of the cheeks was like water. लोचना...त्पलानि their eyes themselves were the blue lotuses placed on the ear. Their eyes (pupils) were as dark as blue lotuses and moreover their eyes were so dilated that they reached their ears and are hence called कर्णोत्पल. हसित...रागाः the brightness of their smiles was the unguent applied to the body. हसित is regarded by poets as white and is hence said to be अङ्गराग (of sandal, which is also white). निश्वासा...युक्तयः there breaths were the preparation of scents (गन्धयुक्तिः) for perfuming their garments. अधिवासः ('a garment') तस्य गन्धयुक्तयः; or अधिवास may be taken as equal to अधिवासनम् which means 'perfuming clothes and betel with scents, flowers' &c. 'संस्कारो गन्धमाल्याद्यैर्यः स्यात्तदधिवासनम्' इत्यमरः ('मङ्गल्यधूपादिभिर्वस्त्रादीनां ताम्बूलादीनां च यः संस्कारः' व्याख्यासुधा). In the latter case we should dissolve as अधिवासाय गन्धयुक्तयः. अधर...लेपनम् the brilliance of their lower lip is the anointing of the body with saffron. Their lips were as red as saffron. आलापा...नादाः their talks were the sounds of the strings of a lute (वीणा). Their voice was as sweet as a lute. भुज...मालाः their creeperlike arms were the garlands of चम्पकs. Their arms were delicate and pale-white like the champakas. कर...कमलानि the palms of their hands were sportive lotuses. The palms were red like lotuses. स्तना...दर्पणाः their very breasts were mirrors (on account of their brilliance and transparency). निज...गुण्ठनम् the lustrous sheen of their own

bodies was the cloth for veiling the body. The lustre of their body was like a veil that covered it and therefore they were in no need of a fine silk cloth as a veil. जघन...तलानि their loins were the graceful slabs of jewels (*i. e.* they were broad). कोमला...रसः The redness of their delicate fingers was the Alaktaka juice for applying to their feet. Their toes were as red as अलक्तक (red lac). नख...प्रकराः the rays of the nails (of their feet) were the collections (प्रकरः) of flowers offered (to different deities) on the pavement of the palace (कुट्टिमः-म्). यत्र चालक्तकरसोऽपि...प्यायासकरः. In these words the poet describes how delicate the women were. यत्र चालक्तक...यासकरः Where even the Alaktaka juice seemed a heavy burden to the feet, where the wearing of a girdle (मेखला) of even Bakula flowers caused an obstacle in going, the weight of even the unguents applied to the body was the cause of fast breathting (one who carries a heavy load breathes fast), even the weight of their garments caused exhaustion, the wearing (विधृति) of an auspicious bracelet as an amulet was the cause of the trembling of the hand, even wearing a flower on the head as an ornament was fatiguing, and where even the breeze caused by the wings of bees that hovered round (तरल=चञ्चल) the lotus made into an ear-ornament, produced worry. यत्र सखी...विस्मयकरः In these words the poet continues his hyperbolical description of the delicate and beautiful ladies. सखी...हसम् where getting up at the sight of a friend without reclining on the hand of a friend was a very rash act. The women were so delicate that to get up without support was rash, as they ran the risk of falling. अकृतं हस्तावलम्बनं यस्मिन्—qualifies उत्थानम्. प्रसाधनेषु...प्रभावः their capacity to bear the weight of the necklaces in adorning their bodies was due to the hardness of their breasts. 'एतेन स्तनयोरेव काठिन्यं, इतरेषु त्ववयवानामतिमृदुता ध्वन्यते'. कुसुमा...तम् in gathering flowers, taking up even a second flower was quite out of keeping with young women. The poet means that the women were so delicate that when they plucked one flower, they were exhausted. To pluck more flowers than one was fit only for men. कन्यका...व्यापारः among the accomplishments of maidens, stringing a garland was an operation meant only for persons that were not delicate. Many flowers make up a garland; but the maidens as said above were unable even to pluck a second flower; so stringing a garland was out of the question. 'माल्यग्रथनविकल्पाः' is mentioned as one of the 64 कलाs; but the delicate girls had not learnt it, though it was one of the 64 accomplishments. देवता...करः In saluting

the deities, the breaking of the waist was no cause of great wonder. The waists of the young ladies were so slender that if any one of them broke her waist in bowing down, it was not to be wondered at.

P. 57 l. 19–p. 58 l. 12. (तस्य चैवंविधस्य...मुपदेशम्). तस्य, एवं-विधस्य and परिश्रमतः qualify परिजनस्य. The subject of शुश्राव is चन्द्रापीड. किंचि...क्रम्य going a little distance in. प्रत्यासन्न near. कल्पय...मण्डलानि form basins round the Lavalî plant with the pollen of Ketakîs. गन्धोदक...वालुकाम् spread the dust of jewels in the tanks of gold (built with gold) containing scented water. कृत्रिम...मिथुनानि Inlay the pairs of toy chakravâkas with handfuls of saffron powder in the beds of artificial lotus-plants. छुर् 1 or 6 P. caus. छोरयति or छुरयति. यन्त्रचक्रवाक—चक्रवाक birds that moved by machinery. As the चक्रवाक is separated from its mate by a lotus leaf, it is very appropriate that the toy चक्रवाक is placed among lotus beds. कर्पूर...पात्राणि scent the pots of perfumes with the juice of camphor leaves. Miss Ridding translates गन्धपात्राणि as 'pot-pourri'. तमाल...प्रदीपान् place jewelled lamps in the dark Tamâla avenues. स्थगय...फलानि conceal the fruits of pomegranate with nets of pearls to protect them against the swarms of birds. शकुनिकुलेभ्यः रक्षणम्. 'भीत्रार्थानां भयहेतुः' पा० I.4.25.—verbs having the sense of भी and त्रै (to protect) govern the ablative of that from which the fear proceeds. लिख...भङ्गान् draw paintings (पत्रभङ्ग) on the breasts of the dolls of jewels with saffron juice. परामृश...वेदिकाम् sweep with golden brooms (संमार्जनी) the bower (or 'the raised seats' वेदिका) in the plantain-house. सिञ्च...गृहाणि sprinkle with wine the houses formed with garlands of Bakula (in sport). पाटलय...वलभिकाम् redden with the powder of red lead the ivory roof of the temple of cupid. वलभि (or–भिका or–भी) means 'sloping roof', or 'the topmost part of a house'. 'गोपानसी तु वलभी **छादने वक्रदारुणि**' इत्यमरः; but शुद्धान्ते वलभीचन्द्रशाले **सौधोर्ध्ववेश्मनि**' इति रभसः. 'सिन्दूरं नागसंभवम्' इत्यमरः (नाग means 'lead'). नय...मयूरान् take the tame pea-cocks to the shower-bath. प्रयच्छ...रसम् give that sap of lotus-fibres to the young ones of chakravâkas. देहि...हारम् give the meal of mango-buds and sprouts to the male cuckoos placed in a cage. भोजय...हारीतान् feed the tame pigeons (हारीत) with the topmost leaves of the pepper-plant. विक्षिप...शकलानि throw in the cages of Chakôras pieces of Pippali and rice. कुसुमाभरणकानि ornaments of flowers. संगीत...मिथुनानि send the pairs of किन्नरs to the music-halls. समारोहय...मिथुनानि place the pairs of partridges on the top of the

pleasure-mountain. जीवंजीव (जीवं जीवयति, तद्दर्शनेन विषनाशत्वात्) is said to be चकोर by some lexicographers. देहि...देशम् give the caged parrots and Sârikâs (Mar. मैना) their lessons.

P. 58. ll. 13–22. (श्लेतानि...सुपययौ). परिहासजल्पित what is uttered in joke. मिथ्या...मिच्छसि Manifesting a false simplicity, whom do you wish to deceive ? The idea is :—you make a show of being simple and innocent of love-affairs ; but we know the truth ; your heart is fixed upon some one ; you cannot deceive us. अयि...लम्बसे (Oh, young woman) maddened by the graces of youth, thou art known (*i. e.* the real state of thy feelings is understood by us, since thou &c.) ; thou, who, with thy form bent down by the weight of thy jar-like breasts, supportest thyself against the peacocks on the jewelled pillars. परिहास...लपसि (Oh woman) desirous of jokes, you talk to your own image reflected in the jewelled walls. You talk to your own images and make yourself an object of ridicule ; so you want to be jeered at. पवन...कलयसि (Oh, woman) whose upper garment is carried away by the wind, you try to seize it by troubling your hand as regards the brilliance of the necklace. The idea is :—her fine silk upper garment being carried away, she felt ashamed and wanted to put it in its place. She mistook the rays of the bright pearl necklace for a fine silk garment and tried again and again to put it on ; but to no purpose. मणि...हरसि (you woman) who are afraid of treading upon the lotus flowers offered (to deities) on the jewelled pavements, it is the reflections of your own face that you avoid. The idea is :—there were really no lotus flowers offered on the pavement ; the woman's face, that was like a lotus, was reflected in the pavement and the woman mistook the reflections for flowers which she wanted to avoid in walking to and fro. जाल...करोषि thinking the light of rubies fallen in the latticed window to be the morning sunlight, you use your hand as an umbrella. आतपत्रम् (आतपात् त्रायते). As in other sentences, a vocative is wanted here. It would be better to accept, therefore, the reading of some Mss. 'निजसौकुमार्यगर्वखर्वितबिसप्रसूनसौभाग्ये' before जाल० &c. The woman was so delicate that she could not bear even the mellow light of rubies and warded it off with her hand, mistaking it to be morning sunlight. खेद...धुनोषि (Oh woman) from whose hand drooping through fatigue (खेदः), the chowrie has fallen down, it is the collection of the rays of thy jewel-like nails that thou art waving (and not the chowrie). The chowrie fell down from

her hand; the woman mistaking the bright lustre of her nails to be a chowrie continued to wave her hand, thinking that the chowrie was still there. Her attention is drawn to this by some woman.

P. 58 l. 23–p. 59 l. 9. (पुलिनायमान...श्रीमण्डपं ददर्श). पुलिनायमान...मार्गमद्राक्षीत्. पुलिनाय...पटलैः appearing like a sandy bank with the masses of pollen fallen from the creepers in the gardens. पुलिनायमानम् and the other pr. participles in मान qualify मार्गम् below (l. 6). All these present participles are formed from denominative verbs that are formed according to 'कर्तुः क्यङ् सलोपश्च' पा० III. 1. 11. पुलिनमिव आचरति पुलिनायते. दुर्दिनाय...वर्षैः appearing like a rainy day on account of the showers of the juice of the fruits of mango-trees growing in the court-yard, which (fruits) are pierced with the nails of chattering cuckoos. दुर्दिनमिव आचरति दुर्दिनायते. अनिभृत not motionless, not silent. अनिभृताः परभृताः तेषां नखैः क्षतानि अंगनसहकारफलानि तेषां रसस्य वर्षैः. नीहाराय...धूलिभिः appearing misty on account of the particles of the liquor sprinkled over Bakula trees, that (particles) are scattered by the wind. नीहारः इव आचरति नीहारायते. नीहारः mist; mist is white and hence the particles (together with the foam) of wine are compared to mist. काञ्चन...हारैः appearing like a continent of gold with the offerings of the petals of champaka. Both gold and champaka are yellow. द्वीपः–पम् (द्विर्गता आपः अत्र) according to 'द्व्यन्तरुपसर्गेभ्योऽप ईत्' पा० VI. 3. 97. and 'ऋक्पूरब्धूः–पथामानक्षे' पा० V. 4. 74. नीला...कारैः appearing like a dark अशोक grove by the darkness of the swarms of bees falling on the heaps of flowers. संचरतः...विसरैः appearing like an ocean of redness by the quantities (विसर) of Alaktaka dye applied to their feet by women who moved about. अमृतो...मोदैः appearing like the day of the creation of nectar on account of the fragrance of the unguents (applied to the body by the women). On the day when nectar was churned out of the ocean, its sweetness must have spread everywhere. चन्द्र...मण्डलैः appearing like the world of the moon by the round ear-ornaments. All the women that walked about wore दन्तपत्रs. प्रियङ्गु...भङ्गैः appearing like a grove of प्रियङ्गु creepers by the decoration (भक्ति) of the mark of Rôchanâ (yellow pigment) and appearing blue with the paintings drawn (on the face &c.) with कृष्णागुरु (black and very fragrant sandal). The reading of N (which omits रोचना...नीलायमानं) seems preferable to us. रोचना is yellow and we fail to see how the road appeared like a grove of प्रियङ्गुs with the marks of रोचना. The

प्रियङ्गु creeper is dark, so that one of its names is श्यामा; moreover, a woman is sometimes described as प्रियङ्गुश्यामाङ्गी. 'श्यामा तु महिलाह्वया। लता गोवन्दनी गुन्द्रा प्रियङ्गुः फलिनी फली।' इत्यमरः. If we read प्रियङ्गुवनायमानं कृष्णागुरुपत्रभङ्गैः, then there is no contradiction. Paintings of कृष्णागुरु (which is dark) will naturally look like groves of प्रियङ्गुs. लोहितायमानं...पल्लवैः appearing red with the tender sprouts of As'oka used as ear-ornaments. धवलाय...लेपनैः appearing white with the unguents of sandal juice. हरिता...भरणैः appearing green with the ornaments of the शिरीष flower. शिरीष was looked upon as the most delicate flower and was used as an ear-ornament. Compare शाकुन्तल I 'अवतंसयन्ति प्रमदाः दयमानाः शिरीषकुसुमानि'. सेवार्थ...द्राक्षीत् he (चन्द्रापीड) saw the way that presented the appearance of the entrance to a long street on account of the women (the maids) that had come there to wait upon (कादम्बरी), that stood up on both sides (of the way) and who (women) seemed to be a wall of beauty. दीर्घा चासौ रथ्या च तस्याः मुखं तस्य आकारः, कृतः ...कारः येन तं मार्गम्. प्राकारः a rampart, wall. The idea is :—the way leading to the apartments of कादम्बरी was lined on both sides by beautiful women facing one another. The way therefore looked like a big street having on both sides of it high walls. As the handsome women lined the way, the wall is said to be लावण्यमय. तेन...पश्यत् He saw flowing upon it (the way) the brilliance of the rays of ornaments that (rays) had fallen upon it in a mass, like the continuous stream of the waters of a river. वेणिका 'continuous flow'; it may also mean 'the confluence of two or more rivers.' तन्मध्ये=आभरणकिरणालोकमध्ये. तन्मध्ये...गत्वा having entered it like an opposing current. The light of the ornaments was compared above to जलप्रवाह; चन्द्रापीड entered in the midst of it and is himself compared to a current in the opposite direction. On seeing महाश्वेता and चन्द्रापीड, the servants (including the maids) had gone forward to meet them. चन्द्रापीड came towards them in the opposite direction. प्रतीहारी...ददर्श he saw a beautiful pavilion, the front part of which was guarded by a number of female door-keepers. प्रतीहारीमण्डलेन अधिष्ठितः पुरोभागः यस्य.

P. 59 l. 10–P. 62 l. 21 (तत्र च मध्यभागे...कादम्बरीं ददर्श). The poet now comes to the description of Kâdambarî, the heroine of his romance. The poet seems to have spared no pains in executing this word-picture of the heroine. He has lavishly expended all his skill and imagery in his delineation of Kâdambarî. तत्र=श्रीमण्डपे. पर्यन्त...परिवृताम् surrounded by a bevy of

girls that sat down in a circle on the borders (of the pavilion), that numbered many thousands, whose numerous ornaments were flashing, and who therefore seemed to be a cluster of कल्पवृक्षs. कल्पवृक्ष is one of the five trees of Heaven (Notes, p. 21). The girls were charming on account of their gems glittering like कल्पलता· अनेकसहस्राणि संख्या यस्य. परिस्फुरन् आभरणसमूहः यस्य. नीलांशुक... महीम् who remained seated upon a couch that was not very large and was covered with a blue silk coverlet (प्रच्छदपटः), resting on her bent creeperlike arms that were placed on a white pillow, and who therefore looked like the earth resting upon the tusk of the Great Boar. उपाश्रयः support, resting-place. धवलं उपधानं तस्मिन् न्यस्तौ द्विगुणौ भुजौ एव लते ताभ्यां अवष्टम्भः (leaning) तेन. द्विगुण lit. 'doubled' *i. e.* bent. कादम्बरी sat upon the bed, her head resting upon her hand that was bent at the elbow and was placed upon a pillow. The pillow, on which were placed her arms, was white; hence she is compared to the earth resting upon the white tusk of the Great Boar. The story of वराहावतार is given above (Notes p. 3). विस्तारिणि...वीज्यमानाम् who was fanned by chowrie-bearers that, on account of the movements (परिश्रम) of their creeperlike arms in waving (विक्षेप) the chowries, seemed as if swimming in the expansive waters of the brilliance of her body. The pure brilliance of कादम्बरी's complexion spread all round and looked like water; the chowrie-bearers waved their hands backwards and forwards. They seemed to be swimmers. निपतितप्रतिबिम्बतया (निपतितानि प्रतिबिम्बानि यस्याः सा निपतितप्रतिबिम्बा तस्याः भावः °बिम्बता तया) is to be connected as a reason with the six following clauses. निपतित...ह्रियमाणाम् because her image was reflected in the jewelled pavement below, she seemed as if being carried by the Nâgas. The नागs are supposed to dwell in पाताल. Her image was reflected in the bright pavement; the poet imagines (*i. e.* there is an उत्प्रेक्षा) that she was as if being carried away to पाताल by नागs. उपान्ते...नीयमानाम् (as her image was reflected) in the jewelled walls on the edge (of the pavilion), she seemed as if being carried away by the guardians of the quarters. इन्द्र, यम, वरुण and कुबेर are the four guardians of the four दिशाs. The four jewelled walls of the pavilion had the reflections of कादम्बरी. Hence the poet imagines that she was as if being carried away by the दिक्पालs. If the pavilion was octagonal, the 8 guardians of the 8 quarters are "इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥" इत्यमरः. उपरि...त्क्षिप्यमाणाम् (as her image was reflected) in the jewelled roof (of the pavilion) she

seemed as if carried up by the gods. हृदय...दर्पणैः who seemed as if placed in their hearts by the big pillars made of jewels (as her image was reflected in them), and who seemed as if drunk up by the palace mirrors (as her image was reflected in them). अधो...रोप्यमाणाम् who was as if being lifted up in the sky by Vidyâdharas that were carved in the midst of the pavilion and that looked down (from the roof). The idea is:—figures of विद्याधरs were carved in the roof of the pavilion, looking downwards. As the figures were bright being made of jewels, कादम्बरी was reflected in them. So she is spoken of as being lifted up into the sky by विद्याधरs (a class of semi-divine beings). चित्रकर्म...परिवृताम् who, under the guise of pictures, was surrounded as if by the three worlds, which thronged there out of the curiosity to see her. The walls of the pavilion had various pictures on them. The poet says that everything in the world was painted there. He means that the three worlds as if had a curiosity to see her and came there under the guise of the pictures. भूषण...दृश्यमानाम् who was gazed at by even the palace, in which were spread the variegated eyes (of the peacock's tails) by hundreds of peacocks that danced to the jingling of the ornaments, and that (palace) therefore seemed to have produced a thousand eyes out of curiosity (to see her). The eyes on the tails of the peacocks are compared to eyes with which the palace endowed itself in order to see कादम्बरी. भूषणरवेण प्रनृत्ताः शिखिनः तेषां शतं तेन वितताः चित्राः (विविधवर्णाः) चन्द्रकाः यस्मिन् तेन भवनेन. कौतुकेन उत्पादितं लोचनसहस्रं यस्मिन्. आत्म...निर्वर्ण्यमानाम् who was beheld even by her servants with an unwinking eye, as if they had obtained a divine eye through their eagerness to see her. उपार्जितं दिव्यं (दिवि भवं) चक्षुः येन (qualifies परिजनेन). अनिमिषे नयने यस्य (qualifies परिजनेन). The servants looked steadfastly at her and did not allow their eye to wink, hence they are said to have obtained the eye that is possessed by gods alone. It is supposed that the eyes of gods do not wink, as those of mortals do. The following verse, occurring in a प्रक्षिप्तसर्ग in the रामायण (after III. 56), gives some of the peculiarities that belong to gods and distinguish them from men. 'पृथिवीं नास्पृशत् पद्भ्यामनिमेषेक्षणानि च । अरजोम्बरधारी च न म्लानकुसुमस्तथा ॥'; see also महाभारत वनपर्व 'साऽपश्यत् विबुधान्सर्वानस्वेदान्स्तब्धलोचनान् । हृषितस्रग्रजोहीनान् स्थितानस्पृशतः क्षितिम्' ॥ 57. 26. लक्षणै...सर्वाङ्गाम् all the limbs of her body were resorted to even by auspicious signs, as if they (signs) were seized by passion (for her). Every one of her limbs possessed the auspicious mark peculiar to it (as laid down in सामुद्रिकशास्त्र). The poet says that all good

लक्षणs came to her, as if because they were enamoured of her. अकृत...भावम् who gave up childhood, as if it had performed (stored) no merit. One who has no पुण्य in store is abandoned by good fortune. कादम्बरी had passed from childhood to youth. The poet represents her as abandoning childhood, because it was as if अकृतपुण्य (unlucky). P. 60. अदत्ता...यौवनेन who although not handed over (to youth), was seized by youth as if under the influence of the passion of Love. This simply means that she was young; youth itself seized कादम्बरी, though she was not given to it by anybody. Why did youth seize her? Because it was in the hands of Love. आवेश also means 'demoniacal possession.' अविचलित...गेताभिः—this and the instrumentals up to वमन्तीभिः (P. 60. l. 5) are to be connected with अङ्गुलिभिः—that were as if the rays (दीधिति) of the constant (अविचलित) redness of the feet come out. Her feet were naturally red. The poet imagines that her red toes were the red rays of the feet coming out of the feet. अलक्तक...गलिताभिः that (toes) were as if the dropping streams of the water of loveliness rendered red by Alaktaka dye. Her toes were पाटल (white-red). अलक्तक is red and her complexion was transparent like water. Hence लावण्य is compared to जल. The poet imagines that the पाटल toes were the streams of the water of लावण्य mixed with the red dye applied to her feet. निवसित...लम्बिताभिः as if they (toes) were the ends of the fringe of the red garment put-on-by-her hanging down. The reading 'निर्वसित' of P and N is bad, as निर्वसित means, if anything, 'banished, gone out.' निवसित (from वस् 2 A with नि to put on). पादाभरण...वर्षम् that (toes) caused the suspicion of their being the lines of the rays of the jewels worn as ornaments on the feet on account of their delicateness, and that as if emitted a shower of streams of blood through the holes—nails. नखमेव विवरम्. Her toes were delicately slender and red and so resembled the red rays of the jewels on her feet. They were so delicate that blood could be seen circulating through them. Hence it is said that they were emitting a stream of blood. वम् lit. to vomit; here used metaphorically in the sense of to emit, send forth'. Words like वान्त (p. p. p. of वम्), if used in a metaphorical sense, are very charming; but if used literally in a काव्य are a blemish. Compare 'निष्ठ्यूतोद्गीर्णवान्तादि गौणवृत्तिव्यपाश्रयम्। अतिसुन्दरमन्यत्र ग्राम्यकक्षां विगाहते॥' काव्यादर्श I. 95. अङ्गुलि...प्रवर्तयन्तीम् who (कादम्बरी), with her feet possessing toes (as described above), and jewel-like nails that seemed like

clusters of stars on the earth, set in motion as if a river of fluid coral. As her nails were round and brilliant, they are compared to stars, the only difference being that stars twinkle in the sky while her nails flashed on the earth. Her feet were red and resembled coral. The student will notice that Bâṇa starts with the description of कादम्बरी's feet and goes on describing every limb till he comes to the head. नूपुर...भागाम् whose loins were touched by the pencil (चक्रवालं) of rays issuing from the jewels in her anklets, which (pencil of rays) as if went up to help her thighs (ऊरु) that were fatigued by the weight of her heavy buttocks. प्रजापति...दधानाम् who had two thighs that as if dropped down from her waist when it was firmly squeezed by the hand of Brahmâ, and that (thighs) were as if the stream of the water of loveliness divided into two by the stream rebounding (प्रतिघातः) against the slab of the loins. Her waist was extremely slender; to make it so, प्रजापति squeezed it with his hands and the extra flesh formed the thighs. There is another conceit. Her जघन was broad like a शिलातल. The two thighs were fair; and are therefore compared to the stream of loveliness divided into two branches by striking against जघन-शिलातल, just as a river is divided into two streams by a rock in its bed. सर्वतः...परिवेषाम् whose hips were surrounded by a girdle that spread its rays all round a long distance and that thus prevented any other male seeing <u>it</u> as if through jealousy, that was broad as if through its curiosity (to find out the expanse of the hips), and that (girdle) was as if thrilled by the pleasurable touch (of her नितम्ब). दामन् *n.* rope. 'स्त्रीकट्यां मेखला काञ्ची सप्तकी रशना तथा' इत्यमरः. परिवेषः a circle, halo. Motives and effects found among men are attributed by the poet to the girdle. The girdle was broad, but it is represented to be so out of curiosity. Its rays spread all round ; the poet says that it was jealous of other persons and so shut out their inquisitive eyes by the veil of the rays. The shooting rays of the girdle are represented as its रोमाञ्च. निपतित...नितम्बाम् whose hips were very heavy, as if through the weight of the hearts of all men that were drawn (lit. fell upon) to it. उन्नत...भागाम् whose waist had become slender as if through its grief for not being able to see her face which was screened (from the waist) by her protuberant breasts. उन्नतौ कुचौ ताभ्यां अन्तरितं (व्यवहितं) मुखदर्शनं तस्मात् दुःखम्. Compare for a similar conceit with reference to कपोल 'कपोलफलकावस्याः कष्टं भूत्वा तथाविधौ। अपश्यन्ताविवान्योन्यमीदृक्षां क्षामतां गतौ ॥' उद्भट's काव्यालंकार (III. 7). प्रजापतेः...उद्वहन्तीम्

with a deep (निमग्ना) and round navel that had curling hair about it, that seemed to be the impression of the fingers of Brahmâ (left on her body) on account of delicateness, when he touched her. आवर्तिनी possessed of आवर्त, which means 'a whirlpool *i. e.* a curling lock of hair.' आवर्तिनी may also be interpreted as meaning simply 'deep like an eddy.' मुद्रा stamp, impression. The idea is:—Brahmâ, in fashioning her, had to touch her; on account of her extreme softness, his finger went deep in her clay-like skin and left the round and deep नाभि. A deep नाभि is admired by Sanskrit poets as a mark of beauty. We often come across such descriptions of नाभि as 'गङ्गावर्तसनाभिर्नाभिः'. N reads निम्नगां for निमग्नाम्. निम्नगा means 'a river'. Here perhaps we must take the etymological meaning 'going deep'; or we may connect आवर्तिनीं with निम्नगाम् and explain 'a नाभि, which was like a river with an eddy.' त्रिभुवन...विभ्राणाम् possessing a creeper-like line of hair (on the abdomen, curling from the navel upwards) as if it were the row of the letters of the panegyric (प्रशस्तिः) written by cupid in praise of his conquest of the three worlds. मदन has conquered the three worlds *i. e.* none can escape his influence. Letters in ink resemble dark hair, and hence रोमराजि is compared to वर्णावलि. अन्तःप्रविष्ट...भूषिताम् adorned with heavy breasts, on which were reflected the tender sprouts placed on her ear, that were as if the footstool (पादपीठं) of cupid, and that came out, being as if impelled forward with its hand by her heart that was tired of the great weight (of cupid). अन्तःप्रविष्टं कर्णपल्लवप्रतिबिम्बं यस्मिन्. अतिभरेण (कामस्य) खिद्यमानं हृदयं तेन (कर्त्रा) करतलेन (करणेन) प्रेर्यमाणं तेन. The idea is:—She had placed tender (and hence reddish) पल्लवs on her ear as an ornament. On her transparent breasts, the red पल्लव was reflected. Her breast is called the foot-stool of काम. Her heart was fatigued by the weight of काम working upon it. So, the poet imagines that her heart threw out this footstool in the form of her protuberant breasts with the hands (*viz.* the red पल्लवs reflected on the breasts.) The palm of the hand is often compared to पल्लव. हृदय is the agent of प्रेर्यमाण and करतल the instrument. अधोमुख...द्भासिताम् adorned by two arms that were the lotus-stalks in the water of pure loveliness and that seemed like two rays of her ear-ornament spreading downwards and with two hands that shed a quantity of the rays of her nails and that therefore seemed as if shedding drops of perspiration through the fatigue caused by the weight (गौरवम्) of the bracelets made of rubies. Her बाहुs were slender, long

and brilliant and hence are compared to two rays of the ear-ornament spreading downwards, as the ear is higher than the बाहुs. लावण्य is compared, as often done above, to जल; lotuses grow in water. Hence the fair and slender arms are compared to the white lotus-stalks. Bracelets are worn on the wrist. The pure rays of her nails are represented as if they were drops of perspiration (which also are white). As she was extremely delicate, she might have been fatigued even by wearing माणिक्यवलयs. स्तन...देशाम् whose chin (चिबुकम्) was caught hold of by her necklace with its up-spreading करs (rays; hands), which (necklace) as if propped up her face that was being bent down by the weight of her breasts. गृहीतः चिबुकप्रदेशः यस्याः. She wore a necklace the rays of which shot upwards and reached her chin. कर in the sense of 'ray' is identified with कर (the hand). The poet imagines that the necklace as if raised her face by supporting her chin with its hands. P. **61.** अभिनव...राजमानाम् brightened by two lips that were as red as coral and that seemed like two waves surging up on the ocean of राग (redness; love) that was tossed by the wind of fresh youth; by cheeks which appeared red, pure (अवदात) and transparent and which had the appearance of a vessel of rubies filled with wine; and with a bamboo-like (long) nose that was as charming as the jewelled fiddle-stick of the lute of Rati. अभिनवं यौवनं एव पवनः तेन क्षोभितस्य, रागः एव सागरः तस्य. मदिरारसपूर्णः माणिक्यशुक्तिसंपुटः तस्य इव छविः कान्तिः यस्य. रतेः परिवादिनी तस्याः रत्नकोणवत् चारुणा. नासा वंशः इव. Fresh youth is compared to पवन, as both are चञ्चल. Her lips were red and curved and hence are called the waves of the ocean of राग. Love (राग) is excited by youth, as the ocean is lashed into fury by the wind. Her कपोलs were rosy (पाटल white-red) and hence looked like a vessel of माणिक्य (which is red) filled with foaming wine (white). Her nose was long, red and aquiline. It is compared to a jewelled fiddle-stick. For कोण see notes p. 22 above. परिवादिनी-a वीणा with seven strings was called परिवादिनी. 'वीणा तु वल्लकी। विपञ्ची सा तु तन्त्रीभिः सप्तभिः परिवादिनी ॥' इत्यमरः. गति...मुद्यताम् who, with her eyes that were slightly red towards the corners as if through wrath towards the ears that prevented their further progress and that were the milky ocean for the habitation of the लक्ष्मी (splendour; goddess लक्ष्मी) of her face, was as if ready to make the whole mortal world full of eyes. Her eyes reached the ears, and were naturally slightly red at the corners, both of

which are signs of beauty. The poet represents that the corners were red through anger, as the ears barred the further progress of the eye (*i. e.* the eye as if wanted to extend even beyond the ear). निजमुखस्य लक्ष्मीः एव लक्ष्मीः तस्याः निवासः एव दुग्धोदधिः. The beauty (लक्ष्मी) of the face is identified with लक्ष्मी (the goddess). The beauty of the face is centred in the eye; लक्ष्मी (goddess) dwells in the milky ocean. As the inside of the eye is white (excepting the slightly red corner), it is compared to दुग्धोदधि. As the beauty of her eye spread over the world, it is said that she made the world as if full of eyes. उन्मद...पट्टाम् whose broad forehead was illumined by two eyebrows that were the line of the ichor of the intoxicated elephant in the form of youth and by a mark on her face made with sticky red arsenic (lit. with the mud of मनःशिला, Marathi मनशीळ) that (mark) seemed like the heart of cupid full of राग (redness; love). यौवनमेव कुञ्जरः उन्मदः यौवनकुञ्जरः तस्य मदः तस्य राजी. रागेण (रक्तवर्णेन अनुरागेण च) आविष्टः मन्मथः तस्य हृदयेनेव. विद्योतितः ललाटपट्टः (ललाटं पट्ट इव) यस्याः. The brows are dark like the ichor. मनःशिला is red; hence the तिलक of red arsenic is compared to the heart glowing with love. Cupid's heart is specially taken, because if any heart glows with passion, it is his par excellence. N reads 'रागाविष्टेन मन्मथ०' upon which the com. remarks 'केचित्तु मन्मथो हृदये यस्मात्। तिलकारुण्यं दृष्ट्वा यूनां हृदये मन्मथावेशः । एवंविधेनेवेति व्याख्यानयन्ति.' उत्कृष्ट...दधतीम् who had beautiful ears containing golden ornaments that consequently caused the suspicion of the streams of honey oozing from the blue lotus put on the ear, that (ears) had gold leaves and earrings made of emerald and ruby oscillating. हेम ...भरण is a kind of golden ornament resembling the leaf of the palm tree. आमुक्तं निहितं कर्णोत्पलं तस्माच्च्युता मधुधारा तस्याः सन्देहं करोतीति this qualifies कर्णपाशं. दोलायमानानि पत्राणि मरकतमाणिक्यकुण्डलानि च यस्मिन् qualifies कर्णपाशम्. कर्णपाश beautiful ear; for पाश see above (notes p. 117). It is strange that the com. in N regards कर्णपाश as an ornament (कर्णपाशं कर्णाभरणविशेषः). Gold is yellow and hence the golden ornaments in her ear cause the suspicion of मधुधारा, as the मधु from lotuses is also bright yellow. पाटली...कलापाम् whose mass of long hair is bathed in the rays that ooze from her crest-jewel that touches (lit. kisses) the parting line of her hair (सीमन्तः), that (jewel) renders her forehead reddish and that (rays) seem like wine. सीमन्तः (सीम्नः अन्तः). For केशकलाप (*i. e.* केशसमूह) see our notes on पाश above (p. 117). देहार्ध...विशेषाम् who showed her great charms by the fact that Cupid entered all her limbs, as if

through the desire of vanquishing Pârvatî who was proud of the fact that S'iva entered half her body. For देहार्धप्रविष्टहर see our notes above (p. 114). The student should note that the whole emphasis lies here on the words देहार्धानुप्रविष्ट and सर्वाङ्गानुप्रविष्ट. It was only half the body of पार्वती that was entered by शिव; while the whole body of कादम्बरी was entered by Love. It is this that humbles the pride of गौरी *viz.* that she could not make हर enter the whole of her body. कादम्बरी is said to have resorted to मन्मथ who is the antagonist of गौरी's husband हर. But no emphasis is to be placed on this fact, as मन्मथ being vanquished by हर, कादम्बरी's desire of vanquishing गौरी cannot be said to be fulfilled by this. देहार्धे प्रविष्टः हरः तेन गर्विता गौरी तस्याः विजिगीषया इव. सर्वाङ्गेषु अनुप्रविष्टः मन्मथः तेन दर्शितः सौभाग्यविशेषः यया. उरःसमा... सृजन्तीम् who as if created hundreds of Lakshmîs from her own form by means of her reflections in order to humble (lit. to remove) the pride of Vishṇu who is delighted by (the possession of) a single Lakshmî whom he places on his bosom. उरसि समारोपिता एका लक्ष्मीः तया मुदितः नारायणः तस्य अवलेपः (गर्वः) तस्य हरणाय. For उरःसमारोपितैकलक्ष्मी compare 'उरःस्थलनिवाससंक्रान्तनारायणदेहप्रभाश्यामलितामिव श्रियं' कादम्बरी pp. 10—11 of P. The idea is:— कादम्बरी was as beautiful as लक्ष्मी herself. Hundreds of her reflections were seen in bright objects; so she is said to create hundreds of लक्ष्मीs from her form. She thus humbles the pride of विष्णु, who like a miser, clasps the single लक्ष्मी to his bosom. उत्तमाङ्ग...क्षिपन्तीम् who, for dispelling the arrogance of S'iva who wondered at the single moon that was placed by him on his head, cast in all directions as if thousands of moons with her graceful smiles. उत्तमांगे निहितः एकः चन्द्रः तेन विस्मितः हरः तस्य अभिमानः तस्य नाशाय. Smiles are bright and charming like the moon. शिव wondered so much at the beauty of the single moon that he placed the moon on his head. She created thousands of such moons and thus removed the pride of हर. At the time of churning the ocean, the moon was produced along with लक्ष्मी, कौस्तुभ and other jewels; see भागवतपुराण VIII for the churning of the sea. निर्दय...न्युत्पादयन्तीम् who, out of her wrath towards S'iva (प्रमथनाथ) who cruelly burnt the one cupid, created tens of thousands of Loves in each heart. निर्दयं दग्धः एकः मन्मथः येन सः निर्दय...मन्मथः स चासौ प्रमथानां (शिवानुचराणां) नाथः तस्मिन् रोषः तेन. हृदये हृदये प्रतिहृदयम् (अव्ययीभाव). अयुतम् ten thousands 'शतं सहस्रमयुतं नियुतं प्रयुतं मतम् । स्त्री कोटिरर्बुदमिति क्रमाद्दशगुणोत्तरम् ॥' इति रत्नकोषः. For the burning of मदन see above (Notes p. 15).

कादम्बरी by her charms inflamed the heart of everyone that saw her; therefore she is said to produce thousands of loves. रजनि... कारयन्तीम् who caused small islands (वालुपुलिनानि) to be made in the pleasure-rivers (small artificial canals for sport) with the sand of the pollen of lotuses in order that the pair of Chakravâka birds that was familiar to her and was weary by its night vigil may lie down upon it (पुलिन). The चक्रवाक male is separated from its mate at night and hence passed the night without sleep. See notes (p. 63) for the separation of चक्रवाकमिथुन. परिजन... दिशन्तीम् ordering the keeper of her Hamsas 'bind fast with the chain (निगडकः) of lotus fibres and bring the pair of Hamsas starting after the jingling of the anklets of the servants, the pair that is hard to find.' वल्लभं, the reading of K, means 'that is my pet.' आभरण...यच्छन्तीम् giving to the domesticated fawn that was licking the rays of the emerald in the ornaments, the flowers and blades of barley, taking them off from the ear of her friend. लिहते (dative of *pr. p.* of लिह् 2 P. A.) qualifies ०शावकाय. It was customary for women to place on their ears various kinds of flowers by way of ornament. The fawn mistaking the rays of the green emerald for the blades of grass began to bite it. Feeling for it, कादम्बरी gave it real blades of यव to eat. यवस्य अङ्कुराः प्रसवाश्च यवाङ्कुरप्रसवम् (समाहारद्वन्द्व). आत्म...मानयन्तीम् honouring the female keeper of her garden that came to inform her of the first appearance of flowers on creepers that were tended by herself (by कादम्बरी) with the gift of all her ornaments. Sanskrit poets delight in representing their heroines as fond of gardening and as watering the trees personally. Compare the 1st Act of शाकुन्तल and the following verse from the कुमारसंभव 'अतन्द्रिता सा स्वयमेव वृक्षकान् घटस्तनप्रस्रवणैर्व्यवर्धयत् । गुहोऽपि येषां प्रथमाप्तजन्मनां न पुत्रवात्सल्यमपाकरिष्यति ॥.' कादम्बरी was so much delighted at the news of the first appearance of flowers on the creepers tended by herself, that she made a present of all her ornaments to the bearer of such good tidings. Compare शाकुन्तल IV 'आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः.' उपनीत...लापयन्तीम् who made the female of the S'abara (Marathi भिल्ल) tribe dwelling on her pleasure-mountain talk again and again, that (शबरी) had a vessel of leaves filled with various wild flowers and fruits brought by her, and that caused laughter because her speech could not be understood. उपनीतानि विविधानि वनकुसुमफलानि तैः पूर्णं पत्रपुटं यया. अविज्ञायमानः आलापः यस्याः सा अविज्ञायमानालापा तस्याः भाव अवि...लापता तया. पत्रशबरी means a female पुलिन्द, 'पुलिन्दः पत्रशबरः' इति रत्नकोषः. कादम्बरी had placed

some शबरी in charge of the trees on her pleasure-mountain; she came with the produce of those trees; as the S'abaras were म्लेच्छs her speech was pure gibberish to कादम्बरी and caused laughter. 'भेदाः किरातशबरपुलिन्दा म्लेच्छजातयः' इत्यमरः. The reading 'आलपन्तीम्' is not so good as आलापयन्तीम्. करतल...क्रीडन्तीम् who played with bees as with blue balls, that (bees) were struck by her with the palms of her hands, that hovered round (her face) again and again, being blinded by the fragrance of her mouth. The bees being attracted by her fragrant breath came again and again near her although warded off by her. The blue bees resemble blue balls that are also struck with the hand and that rise up again after falling. The reading कञ्चुकैः (with bodices) of N seems meaningless. P. **62.** पञ्जर...घट्टयन्तीम् laughingly striking with a lotus (taken in her hand) for sport on the head her chowrie-bearer who smiled wickedly after hearing the note of the caged हारीतक birds. The pair of हारीतकs (a kind of pigeons) was billing and cooing. When they uttered an amorous note, the चामरग्राहिणी significantly smiled, for which she was delicately punished by कादम्बरी. मुक्ताफल...ताडयन्तीम् striking with a handful of perfumed powder (पटवासः) on the breast of her betel-bearer that had the image of the crescent-shaped ornament inlaid with pearls reflected (on her breast) with the belief (अभिप्रायः intention, object) that it (the reflection) was a nail-mark (नखपदं) covered with (चित) drops of perspiration. मुक्ताफलैः खचिता चन्द्रलेखिका तस्याः संक्रान्ता प्रतिमा यस्याम्. स्वेदबिन्दुजालेन चितं नखपदं तस्य अभिप्रायेण. चन्द्रलेखिका an ornament resembling the crescent of the moon (चन्द्रलेखा इव प्रतिकृतिः चन्द्रलेखिका according to 'इवे प्रतिकृतौ' पा० V. 3. 96). The idea is:—ताम्बूलकरंकवाहिनी's breasts had the reflection of चन्द्रलेखिका inlaid with pearls. Pearls resemble drops of perspiration in shape and colour and the curved चन्द्रलेखिका (reflection) also looked like a nail mark (which also is curved); so कादम्बरी believed that her breast had a nailmark covered with स्वेदजल. In order to conceal the nail-mark from view she threw powder upon it. What the nail-mark on the breast indicated will be clear from the following:—'मुक्तानां जलबिन्द्वनुकारित्वाच्चन्द्रलेखिकायाश्च वक्रत्वेन नखक्षतानुकारित्वात् ताम्बूलकरङ्कवाहिनीवक्षसि गौररूपातिशयवति मुक्ताचन्द्रिकायाः प्रतिबिम्बसंक्रान्त्या चौर्यरतपिशुनं (*i. e.* सूचकं) स्वेदबिन्दुजालचिते नखपदं कस्येदमित्यभिप्रायेण यत्र तद्दर्शनं तत्रैव चूर्णक्षेपः। एतेन रतगोपनं व्यज्यते।' com. in N. रत्न...च्छादयन्तीम् with a laugh covering the chowrie-bearer on her cheek with the tender sprouts worn by herself (by कादम्बरी) as an ear-ornament under the guise of a favour, suspecting that the

reflection of the jewelled ear-ring (on her cheek) was a fresh and glossy (सान्द्र) nail-mark (on her cheek). रत्नकुण्डलस्य प्रतिबिम्बं तेन सान्द्रस्य दत्तस्य नवस्य नखपदमण्डलस्य आशङ्का तया. The कुण्डल made of jewels was red and curved; it was reflected on the bright cheeks of the चामरग्राहिणी. The reflection looked like a fresh red nail-mark on the cheek. कादम्बरी suspected that the चामरग्राहिणी had met some lover who left that nail-mark on her cheek; in order to conceal that mark from public view she placed by way of favour her own कर्णपूर on her ear, so that it hung down upon the nail-mark (reflection). पृथिवी...निषण्णाम् who, like the earth had cast aside (avoided) connection with the best of kings with long pedigrees, and who was occupied with (lit. sitting upon) enjoyments other than (those of married life). The words समुत्सा...करां and शेषभोगेषु have two senses and are applicable to the earth also. महत् कुलं येषां ते महाकुलाः महाकुलाश्च ते भूभृतः (राजानः) च, महा...भृतः तेषु वरः (श्रेष्ठः) तस्य व्यतिकरः (संबन्धः), समुत्सारितः महा... व्यतिकरः यया (this with reference to कादम्बरी); (with reference to the earth) समुत्सा...कराम् means 'that had cast a long distance off the contact of the best of the great कुलपर्वतs'; dissolve महान्तश्च ते कुलभूभृतः (कुलपर्वताः) च तेषु वरः (श्रेष्ठः) तस्य व्यतिकरः; समुत्सारितः महा... करः यया. शेषाश्च ते भोगाश्च (with reference to कादम्बरी). शेषभोगेषु निषण्णाम् (with reference to the earth) means 'seated on the hoods of the serpent S'esha' (शेषस्य भोगाः). Formerly mountains were rebellious and covered the earth just as they pleased; consequently no corn grew and people were famished. It was पृथु, son of वेन, who levelled the earth by casting away mountains with his bow and made it fertile. It is this story that is referred to in 'समुत्सारित... कराम्' (when taken with पृथिवी). See विष्णुपुराण I. 13. 'तत उत्सारयामास शैलान् शतसहस्रशः। धनुष्कोट्या तदा वैन्यस्तेन शैलविवर्धिताः' ॥ 82. Compare कादम्बरी (p. 5. of P) 'वैन्य इव चापकोटिसमुत्सारितसकलारातिकुलाचलः.' There are seven principal mountains called कुलपर्वतs 'महेन्द्रो मलयः सह्यः शुक्तिमानृक्षपर्वतः। विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः ॥' With reference to कादम्बरी we must note that she had resolved not to marry any one till महाश्वेता's grief ended and hence the poet says 'who avoided all connection with the best of kings &c.' शेष... निषण्णाम्—कादम्बरी enjoyed all happiness except that of married life on account of the vow referred to above. The earth is supposed to lie on the head of शेष, that has 1000 hoods. Compare 'कमठकुलाचलदिग्गजफणिपतिविधृताऽपि चलति वसुधेयम्' भर्तृहरि. We may take वर in the sense of 'bridegroom' and then 'समुत्सारित...करा' will mean 'who avoids all contact with a bridegroom from among

kings with long pedigrees *i. e.* who does not choose one from among them.' The reading '०भूभृद्व्यतिकराम्' of N is good. मधु... परागाम् who, like the splendour of Madhumâsa (चैत्र *i. e.* spring) was षट्पद...रागा. With reference to कादम्बरी, the latter means 'the redness of whose feet is rendered gray by the pollen of flowers taken away by swarms of bees.' षट्पदानां भ्रमराणां पटलैः अपह्रियमाणं कुसुमरजः तेन धूसरः पादयोः परागः यस्याः. 'परागः कौसुमे रेणौ धूलिस्नानीययोरपि । गिरिप्रभेदे विख्यातावुपरागे च चन्दने ॥' इति मेदिनी. पराग means also 'sandal; fragrant powder applied after bathing.' 'षट्पद...रागां' with reference to मधुमासलक्ष्मी means 'the redness of the trees (due to the tender and red sprouts) in which is rendered gray by the pollen carried away by swarms of bees' (षट्पदपटलैः अपह्रियमाणं कुसुमरजः तेन धूसरः पादपानां वृक्षाणां रागः यस्याम्). In the first case we separate as पाद—पराग and in the second as पादप—राग. शरद...मदां who, like S'arad (autumn), was उत्पादित...मदा. The latter with reference to कादम्बरी means 'who removed the pride of शिव by the sound of the arrows of the mind-born (cupid) produced by her' (मानसे जन्म यस्य सः मानसजन्मा मदनः उत्पादितः मानसजन्मा तस्य पक्षिणां बाणानां रवः तेन अपनीतः नीलकण्ठस्य शिवस्य मदः यया). On seeing कादम्बरी's charms thousands were smitten with the darts of Love. It is therefore that कादम्बरी is said to have produced मदन. मदन was burnt by शिव (see notes p. 38); but as मदन was again produced by कादम्बरी, the twanging of his bow must be supposed to have humbled the pride of शिव. 'उत्पादित...मदाम्' with reference to शरद् means 'in which the pride of peacocks is removed by the sound produced by the birds born on the Mânasa lake (*i. e.* Haṁsas)'. मानसे जन्म येषाम् ते मानसजन्मानः पक्षिणः तेषां रवः, उत्पादितः मानस...रवः तेन अपनीतः नीलकण्ठानां मयूराणां मदः यस्याम्. Peacocks dance and cry at the sight of clouds in the rainy season. At the approach of the rainy season, हंसs flock to the Mānasa lake; *vide* 'कर्तुं यच्च प्रभवति महीमुच्छिलीन्ध्रामवन्ध्यां तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः । आ कैलासाद्बिसकिसलयच्छेदपाथेयवन्तः संपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः ॥' मेघदूत 11. So in the rainy season there is no one to compete with the peacocks. But when the rains are over, हंसs come back from the मानस lake and then their cackling surpasses that of the peacocks. गौरी...भरणाम् who, like पार्वती, is श्वेतां...भरणा. The latter with reference to कादम्बरी means 'who was robed in white and who wore ornaments on her head' (श्वेतं अंशुकं यस्याः सा श्वेतांशुका; रचितं उत्तमांगे आभरणं यया सा रचितो...भरणा; श्वेतांशुका चासौ रचितो...भरणा च श्वेतांशु...भरणा, कर्मधारय). With reference to गौरी, it means 'whose head-

ornament is covered 'with the rays of the moon' (श्वेताः अंशवः किरणाः यस्य स श्वेतांशुः चन्द्रः तस्य करैः किरणैः चितं व्याप्तं उत्तमांगाभरणं यस्याः). S'iva has the moon on his head and therefore its rays are said to fall on the head-ornament of पार्वती who is represented as sitting on his lap or occupying half of his body. The com. in N dissolves the compound as 'श्वेताः अंशवः किरणाः यस्यैवंभूतः श्वेतांशुकश्चन्द्रः स एव रचितः उत्तमाङ्गे आभरणं यया । हरस्येति शेषः' ।. उदधि...काननाम् who, like the line of the grove on the shores of the ocean, was मधु...कानना. The latter with reference to कादम्बरी means 'whose face has hair as dark as a swarm of bees' (मधुकरकुलवत् नीलतमाः अलकाः आनने यस्याः); while with वनलेखा, it means 'the तमाल wood in which is as dark as the swarm of bees' (मधुकरकुलवत् नीलं तमालकाननं यस्याम्). In the first case we separate as नीलतम, अलक, आनन; while in the second as नील, तमाल, कानन. For a similar pun, compare 'बालेवोद्यानमालेयं सालकाननशोभिनी ।' (सालक + आनन; साल + कानन). इन्दु...कलत्राम् who, like the moon, was उद्दाम...कलत्रा. The latter, with reference to कादम्बरी, means 'whose heavy hips are full of the graces (or graceful movements) of intense (or fierce) Love' (उद्दामः मन्मथः तस्य विलासैः गृहीतं गुरु कलत्रं 'नितम्बबिम्बं' यस्याः); while with the moon, it means 'who seized (ravished) the wife of Bṛihaspati on account of the fierce working of love.' उद्दामः मन्मथस्य विलासः तेन गृहीतं **गुरोः कलत्रं भार्या** यया). कलत्र means 'wife; hips' 'कलत्रं **श्रोणिभार्ययोः**' इत्यमरः. The moon once performed राजसूययज्ञ and became so arrogant that he carried away तारा the wife of बृहस्पति. Though asked by ब्रह्मा he did not restore her and formed an alliance with शुक्र and his pupils, the demons. Indra helped Bṛihaspati. A fight ensued; but at last Brahmâ compelled the moon to return तारा to गुरु. See विष्णुपुराण IV. 6. वनराजि...मध्याम् who, like a grove of trees, was पाण्डु...मध्या. The latter, with कादम्बरी, means 'whose waist was adorned by the creeperlike folds (of her skin on the abdomen) that were pale-dark (पाण्डुश्यामलाः वल्यः लताः इव ताभिः अलंकृतं मध्यं यस्याः); while, with वनराजि, it means 'the middle portion of which was adorned with pale-dark लवली creepers' (पाण्डुश्यामलाभिः लवलीलताभिः अलंकृतं मध्यं यस्याः). Three folds of skin on the belly were looked upon by Sanskrit poets as a mark of beauty among females. Compare कुमारसंभव I. 39 'मध्येन सा वेदिविलग्नमध्या वलित्रयं चारु बभार बाला.' Her वलि8 are said to be dark-white, because her complexion was fair, while the रोमावलि on the abdomen was dark. दिन...साधनाम् who like the splendour of morning (दिनमुखं) was भास्व...प्रसाधना. The latter, with कादम्बरी, means 'whose ornaments made of rubies are inlaid with the

rays of bright pearls' (भास्वन्त्यः मुक्ताः तासां अंशवः तैर्भिन्नं मिश्रं पद्मरागप्रसाधनं यस्याः); while with दिनमुखलक्ष्मी, it means 'whose ornament is formed by the redness of the lotuses opened by the rays of the sun' (भास्वता सूर्येण मुक्ताः अंशवः तैः भिन्नानि पद्मानि तेषां रागः प्रसाधनं यस्याः). आकाश...मूलाम् who, like the lotus-pond in the form of the sky, is स्वच्छा...मूला. The latter, with कादम्बरी, means 'the root of whose thighs delicate as a lotus-fibre was to be seen inside her transparent garment' (स्वच्छे अम्बरे वस्त्रे दृश्यमानं मृणालवत् कोमलं ऊरुमूलं यस्याः); while with आकाशकमलिनी (आकाशं कमलिनी इव) it means 'the broad constellation of Mûla in which fine like a lotus fibre is to be seen in the clear sky' (स्वच्छे अम्बरे आकाशे दृश्यमानं मृणालवत् कोमलं उरु विस्तीर्णं, रलयोरभेदात् उडु नक्षत्रं वा मूलं यस्याम्). कमलिनी means 'a pond containing lotuses' according to 'पुष्करादिभ्यो देशे' V. 2. 135 (पुष्करिणी, पद्मिनी । सि. कौ.). It is possible that कमलिनी is the name given to the appearance presented by certain constellations in the sky. None of the editions explains what आकाशकमलिनी means. The constellation of मूल contains 11 stars and hence may be described as उरु (wide). Or उरु may be taken as equal to उडु (*n. f*), as ब and व, र and ल &c. are regarded as non-different in श्लेष (Paronomasia). 'यमकश्लेषचित्रेषु दन्त्यौष्ठबवकारयोः । न भेदो रलयोश्चैव न नकारमकारयोः ॥' quoted by वल्लभ on वक्रोक्तिपंचाशिका verse 17. मयूरा...कान्ताम् who, like a line of peacocks, is नितम्ब...कान्ता The latter means 'whose hair touched her hips and who was as beautiful as the bright moon' (नितम्बचुम्बी शिखण्डभारः यस्याः सा नितम्ब...भारा; विस्फुरन् चन्द्रः तद्वत् कान्ता मनोहरा; नितम्ब...भारा चासौ विस्फु....कान्ता च नितम्ब...कान्ता, कर्मधारय); with मयूरावली it means 'the ends of the eyes on the heavy tails of which (line of peacocks), that touch their hips, are flashing' (नितम्बचुम्बी शिखण्डभारः तस्मिन् विस्फुरन्तः चन्द्रकाणां अन्ताः यस्याः). चन्द्रकः the eye on a peacock's tail. The com. in N explains नितम्ब...कान्तां with reference to कादम्बरी in a far-fetched way 'नितम्बः कटकः तत्सम्बन्धिनि अर्थाद्वस्त्रे शिखण्डभारवत् कलापिपिच्छसमूहवत् चन्द्रकाः चन्द्राकृतयो बिन्दवोऽन्ते प्रान्ते यस्याः सा.' Mr. Kale explains अन्त as रम्य (with reference to मयूरावली), which is seldom used in that sense. कल्पतरु...प्रदाम् who, like the wish-yielding creeper, was कामफलप्रदा. The latter, with का०, means 'who bestowed the fruits of Love' (कामस्य फलं प्रददाति); while, with कल्पतरुलता, it means 'which gives the fruit desired by any one.' A कल्पवृक्ष (a tree of paradise) was supposed to yield all desired objects. पुरः...विष्टं who was sitting in front of her with his face turned towards her. पुरः...विष्टं is to be connected with केयूरकं below. असौ, अस्य &c. refer to चन्द्रापीड. कियद्वा वयः or how old is he? कियच्चिरम् how long. चन्द्रा...लापम्

who talked of things relating to चन्द्रापीड (चन्द्रापीडसंबद्धः आलापः यस्य). तद्रूप...मुखरं who was loud in his eulogy of चन्द्रापीड's beauty.

P. 62 l. 22–P. 63 l. 24. (तस्य तु...कल्पयत्). तस्य...हृदयम्—हृदयम् is the subject of उल्लास and is compared to अमृतम्. 'The heart of Chandrâpîḍa on seeing the splendour of the moon-like face of Kâdambarî leapt with joy, like the waters of the sea.' अमृतं means 'water' here. '**अमृतं यज्ञशेषे स्यात् पीयूषे सलिले घृते**' इति मेदिनी. कादम्बरीवदनमेव चन्द्रलेखा तस्याः लक्ष्मीः, दृष्टा कादम्बरी...लक्ष्मीः येन सः दृष्ट...लक्ष्मीकः. When a बहुव्रीहि compound ends in a noun with a final ऋ or in a feminine noun ending in ई and ऊ, the affix क is necessarily added to it. 'नद्यृतश्च' पा॰ V.4.153 (नद्युत्तरपदात् ऋदन्तोत्तरपदाच्च बहुव्रीहेः कप् स्यात्). शेषे...कृतानि why were not all my other senses also turned by Brahmâ into sight? किं वा...पश्यति What noble actions did this eye possibly perform that it sees her without hindrance? He means:—the eye is the only fortunate sense, as it beholds such beauty. To what can its good fortune be due? It must be due to noble actions (पुण्यकर्म) in past lives. But what can those meritorious deeds be which the eye could have performed? अहो...धाम Oh, this is a wonderful home of all beautiful things created by Brahmâ. कुत...सादिताः whence were these atoms of excessive beauty secured? It is from atoms that all substances are created in the order of द्व्यणुकs, त्र्यणुकs etc. according to the वैशेषिक philosophy. तन्नन...न्युत्पन्नानि from those drops of tears that fell from her (कादम्बरी's) eyes due to the pain caused by the touch of the hand of the Creator when he created her, were certainly created the groves of कुमुद and other lotuses (white and blue). कुमुद is white, while कुवलय is blue. सौगन्धिक (सुगन्धि इत्येव स्वार्थे ठक्) is a white lotus 'सौगन्धिकं तु कह्लारम्' इत्यमरः. The idea is:—after creating her, the creator passed his hand over her body to see whether all her limbs were properly formed. She was so delicate that the touch of the rough hand of the creator caused her pain; hence she shed tears; the poet imagines that the delicate lotuses must have been produced from the tears of the delicate कादम्बरी, as it is a general rule that the qualities of the effect owe their origin to the (similar) qualities of the causes ('कारणगुणा हि कार्यगुणानारभन्ते' see तर्कभाषा). तस्या अपि (p. 63 ll. 4–5) is to be connected with चक्षुः (l. 6). नून...वेदितः surely it is he of whom तरलिका spoke. रूपा...क्षम् that (eye) was dilated (स्मेर) on account of the surprise at the sight of his great beauty and that was fixed steadfastly on him (निश्चलं निबद्धं लक्षं येन). कादम्बरी...चन्द्रापीडः

Chandrâpîḍa, being smitten (with love) at the sight of कादम्बरी, at once appeared like a mountain. He became motionless like a mountain. दृष्ट्वा...समुत्तस्थौ on seeing him, first horripilation, then the tinkling of her ornaments and then कादम्बरी rose up. At the sight of चन्द्रापीड, she was smitten with love and रोमाञ्चs were seen on her body indicating what was passing in her mind; when she was about to get up, her ornaments began to tinkle and then she herself rose to receive him. The poet describes here love at first sight. अथ...भवत्—In this and the following sentences the poet speaks of the various सात्त्विकभावs such as स्वेद, कम्प &c. that कादम्बरी exhibited at the sight of चन्द्रापीड. Although all these भावs were due to love, she tries to explain them away under some pretext or other as due to different causes. अथ...भवत् It was love that produced perspiration on her (body), but the effort of rising up hastily (to receive him) became the pretext. The स्वेद produced by love was passed off by her as due to the exhaustion caused by rising up hastily. ऊरु...रुरुधे the tremor of the thighs hindered her motion; but the swarm of Haṁsas drawn by the jingling of her anklets got the blame. The trembling and consequent hindrance in movement were due to love, but were represented by her as due to the Haṁsas that followed close upon her heels. निश्वास...ययौ the heaving of deep sighs stirred her robe; but the breezes produced by the chowrie came to be (*i. e.* were represented to be) the cause. अन्तः...बभूव her hand fell on her heart, as if out of its eagerness for the touch of Chandrâpîḍa who had entered inside (her heart); but it served as an excuse for covering her bosom. In order to steady her heart that was agitated deeply, she placed her hand upon it. The poet represents it as placed out of its eagerness to touch चन्द्रापीड who was enshrined in the heart. This action she pretended to be meant for covering her bosom. आनन्द...आसीत् delight caused her to shed tears; but the excuse was the pollen of the flowers placed on the ear as an ornament that moved (when she rose up). The tears of joy were represented by her as due to the pollen entering her eyes. लज्जैव...मगात् it was bashfulness that did not allow her to speak; but the swarm of bees hastening towards the fragrance of her lotuslike face became the cause (lit. the door). मुखमेव कमलं तस्य परिमलेन आगतं अलिवृन्दं. Her inability to speak is represented as due to the fact that the bees attracted by the fragrance of her breath might enter her mouth if she opened it to speak. मदन...मवाप it was the pain caused by the first stroke of the shafts of Cupid that produced

hissing (सीत्कार); but the wound (क्षति) caused by the thorn of the केतक lying amidst the bunch of flowers became the cause (lit. was made similiar to it, *viz.* वेदना). साधारण means 'equal, similar.' वेपथु...मभूत् it was the tremor (of the whole body) that shook the palm of her hand; but motioning back the doorkeeper that was about to tell her something became the pretext. तदा च... हृदयम् at that time when love was entering into का॰, there was as if a second love that entered the heart of चन्द्रापीड along with her. The idea is:—love for चन्द्रापीड entered कादम्बरी's heart; at that very time love for का॰ entered चन्द्रापीड's heart; this latter is spoken of as द्वितीय इव. Love entered चन्द्रापीड's heart along with कादम्बरी whose image was enshrined there by चन्द्रापीड. तथाहि to elucidate, for instance. असावपि...मंस्त—This and the following four sentences contain fine conceits. असावपि...मंस्त He also looked upon the brilliance of her jewelled ornaments as a veil. The idea is that the sheen of her ornaments prevented him from seeing all her limbs in all their beauty, as a veil does. The word तिरोधान may also be interpreted, as done by Mr. Kale, in another way. तिरोधान may be the cloth held between the bride and the bridegroom at the time of marriage. The brilliance looked like that piece of cloth. हृदयप्रवेश...गणयत् he looked upon her entrance into his heart as acceptance (by her of him). The fact that she entered his heart was interpreted by him as her acceptance of him (as husband). परिग्रहः means 'acceptance' or 'taking in marriage' '**पत्नीपरिजनादानमूलशापाः परिग्रहाः**' इत्यमरः. भूषण...मन्यत he looked upon even the jingling of her ornaments as a conversation. सर्वे...चिन्तयत् he thought the seizure of all his senses (by her) as a favour. All his senses were captivated by her charms. This he looked upon as her favour. देहप्रभा...कल्पयत् he imagined even the contact with the brightness of her body as the happiness due to a union of love. A married couple from the time of marriage passes through five stages, *viz.* तिरोधान (holding the cloth between the two), परिग्रह (taking the hand of the wife in marriage), संभाषण, प्रसाद (fostering each other's affection) and सुरतसमागम. चन्द्रापीड is here represented by the poet as experiencing these five stages.

P. **63** l. **25**–p. **65** l. **6.** (कादम्बरी तु...तारकाः). कृच्छादिव as if with difficulty. दत्त...पदा who came forward a few steps. She found it hard to come forward even a few steps on account of the intense working of love. स्नेहनिर्भरम् affectionately. चिर...त्कण्ठाम् (qualifies महाश्वेताम्) who was eager because she had not seen her for a

long time. चिरेण दर्शनं तेन जाता उत्कण्ठा यस्याः. दृढ...ग्रहा who clasped her neck still more closely. Separate as राजा अनेक &c. Supply अस्ति before राजा. अनेक...पीडः who has made his seal (left an impression) on the four oceans by the scratching of the edges of the hoofs of his numerous noble steeds and who has warded off all the troubles of his subjects. अनेके ये वराः श्रेष्ठाः तुरगाः तेषां खुराः तेषां मुखानि अग्राणि तेषां उल्लेखः तेन दत्ता चतुर्षु समुद्रेषु मुद्रा येन. रक्षिता निवारिता प्रजापीडा येन. The सागरs are sometimes said to be four (in the four directions) and sometimes seven (surrounding the seven द्वीपs). 'एते द्वीपाः समुद्रैस्तु सप्त सप्तभिरावृताः। लवणेक्षुसुरासर्पिर्दधिदुग्धजलैः समम्॥' विष्णुपुराण II. 2. 6. अमरकोश also seems to speak of seven 'तस्य प्रभेदा क्षीरोदो लवणोदस्तथापरे.' बाण elsewhere has 'चतुरुदधिमालामेखलाया भुवो भर्ता' कादम्बरी (p. 5 of P). निज... रापीडः (निजौ भुजौ एव शिलास्तम्भौ तयोः विश्रान्ता विश्वा सर्वा विश्वंभरा पृथिवी एव आपीडः माल्यभूषणं यस्य) who wears the chaplet in the form of the whole earth that rests on his two arms that are like two stone-pillars. His sturdy and long arms are compared to शिलास्तम्भ. आपीडः is a chaplet worn on the head 'शिखास्वापीडशेखरौ' इत्यमरः. दिग्विजयप्रसङ्गेन on the occasion of the conquest of the world. प्रकृत्या naturally, instinctively. परित्यक्त...वर्तते though my heart has become cold (निष्ठुर) because it has abandoned all attachments, yet he has attracted it by his rare (सविशेष) virtues that are naturally artless. परित्यक्ताः सकलाः सङ्गाः यया सा चासौ निष्ठुरा च. दुर्लभो...विदग्धजनः. For it is rare to find a man of keen intellect who is wholly courteous, a disinterested friend, and sincere of heart. दाक्षिण्येन (courtesy) परवशः. निर्निमित्त—मित्रम्=निष्कारणबन्धुः. विदग्ध learned. यतो...नीतोयम् the principal sentence is यतो दृष्ट्वा इमम् अहमिव त्वमपि निर्माणकौशलं...ज्ञास्यसीति बलादानीतोयम् wherefore I, on seeing him, brought him here forcibly with the idea that you also, like me, will come to know the skill of Brahmâ in creating &c. All accusatives from निर्माणकौशलं to अग्राम्यताम् are objects of ज्ञास्यसि. निःसपत्नतां...ज्ञास्यसि thou shalt see the peerlessness of beauty, the attachment of Lakshmî to a proper person, the bliss of the earth in having a noble lord, the superiority of the mortal world to heaven, the fruitfulness of the eyes of womankind, the meeting in one place of all the arts, the exuberance (or 'fulness') of beauty, and the town-bred refinement (lit. absence of rusticity) of human beings. निःसपत्नता being without a rival. She means that च० has no rival in beauty. स्थाना...लक्ष्म्याः—लक्ष्मी generally comes to low men; but in च०, लक्ष्मी is seen to be attached to a noble man. सद्भर्तृ...लोकस्य she

means that च० is a good ruler of the earth and that his beauty surpasses even that of gods. सफल...कलानाम् the eyes of women are कृतकृत्य because they behold such beauty; च० knew all the 64 arts. मनुष्याणाम्—the student will remember that both महाश्वेता and कादम्बरी were गन्धर्व princesses and hence महाश्वेता refers to the refinement of men of which च० was the noblest embodiment. बहुप्रकारम् in various ways (बहवः प्रकाराः यथा स्युस्तथा, अव्ययीभाव). तदपूर्वं...वर्तितव्यम् therefore dismissing shame (that you would naturally feel) because he is seen for the first time, laying aside your distrust (of him) because he is not known to you, and giving up all suspicion because of his character not being known, behave to him as to me. इत्यावेदिते तया when she (महाश्वेता) said thus. कृतप्रणामं (कृतः प्रणामः येन तं) is the object of विलोकयन्त्याः. तिर्यक् adv. 'sidelong.' सस्नेहम् is to be connected with विलोकयन्त्याः. अति....निपपात tears of joy in a mass fell down (from the eye of कादम्बरी), as if they were the quantity (विसरः) of the drops of perspiration due to the fatigue felt by the pupil in going to the corner of her very long eyes. The idea is:— कादम्बरी cast sidelong glances at चन्द्रापीड; when one casts a sidelong glance, the pupil moves from the centre of the eye towards the corner. का० shed tears of joy at चंद्रापीड's sight; the poet represents that they were the drops of perspiration caused to the pupil by the fatigue of moving from the centre to the corners of very long eyes (a sign of beauty.). The reading of N तारतारकस्य (तारा.मनोहरा तारा यस्य) लोचनस्य is not good, because the *eye* cannot be said to travel to *its corner*; but it is the pupil that does so. त्वरित...विससार the moon-light of her smile (स्मितं ज्योत्स्ना इव), white like nectar, spread all round, as if it were the dust raised by her heart that had started quickly (towards चन्द्रापीड). सुधा may also mean 'white-wash'. When a man walks quickly he raises dust. Her bright smile is represented as if it were the dust raised by her heart in hastening towards च०. संमान्यतां...न्ननाम One of her brows was raised as if to say to the head 'honour this person (*i. e.* चन्द्रापीड) that charms the heart with a respectful bow in return.' शिरः is the object of वक्तुम्. One of her brows was knit on account of the agitation of her heart. चन्द्रापीड had already bowed to कादम्बरी. The brow was raised as if it wanted to call upon the head to honour चन्द्रापीड in return by bowing. अङ्गुलि...त्ससर्प her hand, from the fingers of which flashed the rays of the emerald rings, crept to her softly parting lips as if it had sportively taken a roll (वीटिका) of betel leaves. अङ्गुलिविवरेभ्यः विनिःसृता मरकताङ्गुलीयकानां मयूखलेखा यस्य. विभ्रमेण गृहीता

ताम्बूलवीटिका येन. जृम्भायाः आरम्भेण मन्थरम् (dull, slow). Yawning is an effect produced by passion. In order to cover her lips that were about to part in a yawn she raised up her hand. The green rays of the emerald rings on her fingers flashed forth. They resembled ताम्बूल leaves that are green. Hence the poet imagines that the hand raised to cover the lips had as if a ताम्बूलवीटिका in it. स्रवत्स्वेद...चन्द्रापीडः—निर्मलेषु qualifies अवयवेषु; अस्याः (कादम्बर्याः) is to be connected with अवयवेषु—चन्द्रापीड appeared like a moving cupid because his images were reflected in the limbs of कादम्बरी that were pure as if their loveliness was bathed in her flowing drops of perspiration. Reflections are received on a clear and bright surface. As her complexion was brilliant चन्द्रापीड was reflected on it. He was handsome like cupid; he was seen reflected in different parts of the body. Hence the words संचरन्मूर्तिः (संचरंती मूर्तिः यस्य) मकरकेतुः इव. P. 65 सिञ्जन्मणि...निपपात He (चन्द्रापीड) fell (*i. e.* was reflected) on the nails of her feet as if invited by her toe that rubbed the jewelled pavement (मणिभू, acc. sing, ०भुवम्) with her jingling jewelled anklet. दर्शनाति...समदृश्यत he was seen (reflected) on her breasts as if he were brought by her heart that ran with great speed in order to see him. रभसः force, speed. विकच...समलक्ष्यत he was seen (reflected) on her cheeks as if he were drunk by her sight that was as long as a garland of expanded blue lotuses. दामन् *n.* a garland. सर्वासा...स्तारकाः—तं is the object of तिर्यक्पश्यन्तीनाम् and तारकाः is the subject of बभ्रमुः—'the pupils of all those girls that cast at him side-long glances, wandered at that time restlessly together with the bees on their ear-ornaments (made up of flowers), the pupils that touched the corners (of their eyes) on account of their curiosity (to see him) and that therefore seemed as if desirous to come out (of the eye). Bees hovered round the flowers on their ears; their blue pupils also rolled out of curiosity towards the corners and this their movement the poet represents as preparatory to coming out of the eye.

P. 65 ll. 7—21. (कादम्बरी तु...माचचक्षे). सविभ्रम...प्रणामा who sportively made her obeisance. शयन...पीठिकायां on a stool that was placed near the top of the couch, that had a coverlet of white silk cloth and had golden feet. महाश्वेतानुरोधेन out of regard for महाश्वेता. विदित...प्रायाः who knew the wishes of कादम्बरी. संवृत...निवारयांचक्रुः the female doorkeepers, having, by placing their hands on their closed lips, made signs to stop all noise, checked on all sides the sounds of pipes, lutes, singing and the cries of

Mâgadhîs 'all hail'. संवृते मुखे न्यस्तः हस्तः तेन दत्ता शब्दनिवारणसंज्ञा याभिः. As महाश्वेता had taken to the vow of an ascetic, the प्रतीहारीs knew that कादम्बरी would not like that music should go on in her presence and therefore they stopped it merely by signs. मागधी a woman belonging to the मागध tribe, the members of which were professional bards. जयशब्द cries of 'जय (be victorious).' महाश्वेतायाः चरणौ प्रक्षाल्य—washing the feet of a guest was a mark of honour. Dr. Peterson shows that it was so even among the Jews. रूपानुरूपा quite worthy of her beauty (*i. e.* who was almost as beautiful as कादम्बरी herself). जीवितनिर्विशेषा (जीवितात् निर्विशेषा) lit. who was non-different from her life *i. e.* who was her second life as it were. सर्व...भूमिः the place of all her confidence. कर्णा...स्पृशन्ती touching affectionately with her hand कादम्बरी's shoulder on which was shed the lustre of her ear-ornament. कर्णाभरणप्रभावर्षः अस्य अस्तीति कर्णा...वर्षिन् (the possessive affix इन् is applied to वर्ष). सप्रेम is an अव्ययीभाव (प्रेम्णा सह यथा स्यात्तथा सप्रेम or सप्रेमम् according to 'नपुंसकादन्यतरस्याम्' पा. V. 4·109- अन्नन्तं यत्क्लीबं तदन्तादव्ययीभावाट्टच् वा स्यात्). मधु...त्क्षिपन्ती lifting up her flowery ear-ornament that was cast down by the weight of the bees (that hovered round it on account of the fragrance of the flowers.). चामर...पप्रच्छ adjusting her creeperlike (long) hair that was scattered (dishevelled) by the wind of the chowries, महाश्वेता asked कादम्बरी how she was. विधुतिः shaking. अनामय *n.* health (आमयस्य रोगस्य अभावः). सा तु...चचक्षे she, ashamed from love to her friend, of her own health, as if feeling guilty because she still remained at home (when her friend dwelt in a forest), said with an effort that she did well.

P. **65** l. **22**-p. **66** l. **13**. (समुपजात...हस्तपल्लवम्). समुपजात... तत्पराऽपि although she (कादम्बरी) was full of grief at that time (from sympathy with महाश्वेता) and although intent upon gazing at Mahās'vetā's face. मुहुर्मुहु...वारयितुम् she could not turn away her eye, the very tremulous pupil of which was rolling because it was cast towards the corner and the inside of which (eye) therefore looked variegated, the eye that was again and again drawn (towards चन्द्रापीड) forcibly by Love whose bow was fully bent, as if with the object of tormenting चन्द्रापीड. अपाङ्गयोः विक्षेपः तेन प्रचलिता तरलतरा तारा यस्य तत् अपाङ्ग...तारम्; सारं शबलं उदरं यस्य तत् सारोदरं; अपाङ्ग...तारं च तत् सारोदरं च अपाङ्ग...सारोदरं (कर्मधारय). चक्षुः is the object of निवारयितुम्. It is said to be सारोदरं because the white inside has its rays mixed with the ever-moving blue pupil. मण्डलितः चापः यस्य. A bow is fully bent when an arrow is

to be discharged. So Love was about to discharge its arrow at both. कुसुमानि धनुः यस्य स कुसुमधन्वा. The idea is:—although कादम्बरी was intently looking at महाश्वेता, she could not help, on account of the influence of Love, casting stealthy glances at चन्द्रापीड. The glances were sure to captivate चन्द्रापीड's heart and hence the words चन्द्रापीडपीडनाय इव. तेनैव क्षणेन at that very moment (when she cast glances at चन्द्रापीड). तेन=चन्द्रापीडेन. तेन is to be connected with five clauses, *viz.* with ०संक्रान्तेन, ०प्रतिबिम्बेन, ०प्रतिमेन, निमिषता and ०तिरोहितेन. ईर्ष्या, ०व्यथां, ०रोषं, शोकं, and ०दुःखं are the objects of अभजत. The author describes rather fancifully the different feelings that का० experienced when she cast stealthy glances at चन्द्रापीड. 'She felt jealousy when she saw him reflected in the cheeks of her friends that were near; she felt the pang of separation, when his image (that was at first reflected on her transparent bosom) was destroyed by the *Românchas* that broke the smooth surface of her breasts; she felt the indignation for rival wives when she saw the reflections of the statues of females (in her hall) on his chest that was wet with perspiration; she felt the sorrow of ill-luck when he closed his eyes and the pain of blindness when he was concealed from her sight by the tears of joy. रोमाञ्चैः भिद्यमानं कुचतटं तस्मिन् नश्यत् प्रतिबिम्बं यस्य. स्वेदेन आर्द्रं वक्षःस्थलं तस्मिन् घटिताः शालभञ्जिकानां प्रतिमाः यस्य. शालभञ्जिका is a doll or statue. The statues of females in the hall were reflected on his bright chest; the reflections seemed to her to be सपत्नीs embracing him and hence she was indignant. सपत्नीरोष means सपत्नीविषयकरोष. निमिषता...शोकम्—when she closed her eyes, she thought that she was not fortunate enough to possess a beauty that would rivet his eye and would not allow it even to wink; hence she was sorry. आनन्द...दुःखम् when tears swelled in her eyes, she was not able to see him; she thought herself blind and hence grieved. The com. in N tries hard to make sense out of the passage as read by it. It connects ०संक्रान्तेन with रोषात् as the cause of the latter. This is bad for दूरान्वय. It connects ईर्ष्यया with रोमाञ्च, which is a subordinate member in a compound. It reads निमिषतादौर्भाग्य as one compound. With all this manipulation, the sense of the passage as given by the com. is not clear. संप्रतिपन्नमे...धन्नीयः it must be admitted (संप्रतिपन्न, or 'agreed upon') by all of us that Chandrâpîḍa, our newly arrived guest, must be honoured. There is no necessity to take संप्रतिपन्न as equal to उपपन्न as K does. तद्...दीयताम् give him the betel first of all. महाश्वेता means:— I am your old friend; even if you do

not give ताम्बूल to me, it does not matter; but च० is our guest and must be honoured before all. किंचि...मुखी who slightly averted (turned aside) her bent face (किंचिद्विवर्तितं अवनमितं मुखं यया). अव्यक्तम् indistinctly. प्रागल्भ्यम् boldness. कथमपि...श्रके with difficulty and like a village maiden she made up her mind to give him the betel. महाश्वेता...निश्वसती Kâdambarî who did not take off her eyes from the face of महाश्वेता, whose whole frame shook, whose eyes were perplexed, and who heaved long sighs. निज... विसरैः who, stunned by the stroke of cupid's arrows, was as if bathed by cupid in the streams of the drops of perspiration. कादम्बरी profusely perspired on account of the sudden emotions of love and bashfulness. If a person faints away, water is sprinkled over him. So the poet says that she as if fainted under the strokes of cupid's arrows and was bathed by Cupid in perspiration. स्वेद... याचमाना who seemed as if to seek the support of his hand, afraid of being drowned in the water of perspiration. She held forth her hand to give him the betel; and was profusely perspiring. The poet imagines that she was as if afraid of falling in the water of स्वेद and so held out her hand that he may support her. साध्वसेन (n) परवशा beside herself by fear mixed with agitation. पतामीति...प्रयत्ना who made an effort as if to cling to him (with her out-stretched hand) saying 'I am falling.' प्रसार...पल्लवम् she stretched forth (towards him) her delicate hand holding the betel in it (ताम्बूलं गर्भे यस्य).

P. 66 l. 13–p. 67 l. 2. (चन्द्रापीडस्तु...प्रायच्छत्). चन्द्रापीडस्तु... पाणिन्—the principal sentence is चंद्रापीडः...अंगुलीरुद्वहन्तं प्रसारितवान् पाणिम्. जय...श्यामलं which (hand) was naturally red (पाटल = श्वेतरक्त) as if red lead had been transferred to it by striking the temples of his triumphal elephant and that was darkened by the scars (किणः) due to the drawing of the bow-string. जयकुञ्जरस्य कुम्भस्थलं तस्य आस्फालनं तेन संक्रान्तं सिन्दूरं यस्मिन्. धनुषः गुणः तस्य आकर्षणं तेन कृतः किणः तेन श्यामलम्. कच...बिन्दुमिव that (hand, being darkened by the scar of the bowstring) seemed to have drops of collyrium sticking to it on account of touching the eyes of his enemy's Lakshmî that wept as he drew her by the hair. कचग्रहेण आकृष्टिः तया रुदिता अरीणां लक्ष्मीः तस्याः लोचनयोः परामर्शः तेन लग्नाः अञ्जनस्य बिन्दवः यस्मिन्. He fought with his enemies and wrested their राज्यलक्ष्मी from them; this is represented as the drawing of लक्ष्मी by the hair. The scar on his hand was dark like the अञ्जन put by women in their eyes as a mark of beauty. As he drew लक्ष्मी by the hair, she wept and her tears mixed with the collyrium of her eyes fell upon his hand and

darkened it as the scar. विसर्पन्नख...पेतम् that (hand) was possessed of fingers that, on account of the flashing rays of his nails, seemed to run hastily, to grow in length, and to laugh. Laughs are white and the rays of his nails were bright and hence fingers are said to laugh. The rays of his nails spread far and wide and moved up and down at every turn of his hand; hence the fingers are said to grow in length and to run. स्पर्श...दृहन्तम् (hand) possessing fingers that seemed as if to be all the five organs of sense full of राग (rednes; longing), that (organs) had just then taken up their position (on his hand as fingers) in their desire to touch her. अपराः इव goes with इन्द्रियवृत्तीः and not अङ्गुलीः. The figure is उत्प्रेक्षा. तत्काले कृतः संनिवेशः (position, entrance) याभिः. रागेण सह सरागाः (बहु०). There are five ज्ञानेन्द्रियs 'श्रोत्रं त्वक्चक्षुषी जिह्वा नासिका चैव पंचमी ।'. The idea is :—का० had stretched out her hand towards च० who held out his to take the betel. His hand had five red fingers. The poet imagines that all his five senses were eager to feel the soft hand of hers and that the five senses therefore at that very moment entered his hand and became his five fingers. His fingers were सराग (red), the senses also were सराग (full of longing). When a person is intent upon looking at something, we say of him that he is 'all eyes'; so here च० was 'all hand.' तत्र च...मदात्—the principal sentence is तत्र सा...हस्तेन...ताम्बूलमदात्. तत्र=तदा. तत्काल ...ष्ठिता who was taken possession of by all Rasas (sentiments) that being as if curious to see her graceful movements that could be easily seen at that time, had come from some (unknown) place. The Rasas are 8 *viz.* शृंगार, हास्य, करुण, रौद्र, वीर, भयानक, बीभत्स and अद्भुत; some add शान्त as the 9th. The poet means that she was full of graceful movements suggesting the various feelings, such as those of love, pathos, wonder &c., by which she was agitated. He means that these feelings had themselves come as if to see her graceful movements. तेन...निवहेन with that hand that was vainly stretched forth because she had not fixed her attention upon the object whither it was to go and the mass of the rays of the nails of which seemed to proceed forward as if with the object of finding out चन्द्रापीड. अनिबद्धं लक्षं (object aimed at) तेन शून्यं यथा स्यात्तथा प्रसारितः तेन. पुरः प्रवर्तितः नखांशुनिवहः यस्य. Being bashful, she could not fix her eye upon him and so stretched forth her hand aimlessly when offering the ताम्बूल; the rays of the nails flashed forth; the poet imagines that they as if wanted to find out the exact position of च०. वेपथु... हस्तेन with the hand that was noisy (वाचाल) on account

of the line of bracelets that was stirred by her tremor and that as if conversed with him (चन्द्रापीड). स्वेदसलिल...ताम्बूलमदात् she, allowing drops of perspiration to fall, gave him the ताम्बूल, as if making a gift of herself with the words 'accept the slave given by Love' and as if placing (in his hand) her life with the words 'From to-day it is in your hands.' स्वेदसलिलपातः पूर्वः यथा स्यात्तथा स्वेद...पूर्वकम् (अव्ययीभाव). It is customary to make a gift with water. Her hand was said above to be garrulous (वाचाल); when she handed to him the ताम्बूल, drops of perspiration fell down and she made a present of her own self as it were (in the disguise of the ताम्बूल) with the words गृह्यतामयं &c. (that were as if spoken by her jingling bracelets). जीवितं (understood) is the subject of वर्तते. आकर्षन्ती...नाज्ञासीत् in drawing back her sproutlike hand, she did not notice that her jewelled bracelet fell down, as if it were her heart that went out through its desire to touch (चन्द्रापीड) following her delicate arm and that (heart) was pierced in the middle by the arrows of cupid. The idea is:—the red bracelet on her hand was like her glowing heart. She, absorbed in thoughts about च०, did not notice the fall of her वलय. The heart longed to touch च० so it came as it were (from its place in the body) through her arms and fell down in the form of the red bracelet. The heart was pierced by the arrows of cupid and only the outer rim of it was left and hence the bracelet is said to be the heart. गृहीत्वा...प्रायच्छत्—The student will note the propriety of this brief sentence. कादम्बरी very readily gave betel to महाश्वेता; while she was persuaded with much ado to give betel to चन्द्रापीड on account of the loving bashfulness she felt.

P. 67 l. 3–p. 68 l. 17. (अथ सहसैव...प्रसादयोरिति). अथ...वादीत्—the principal sentence is अथ सहसैव...शुकेन अनुबध्यमाना...आगत्य सारिका सक्रोधमवादीत्. त्वरिता गतिः यस्याः. वहता qualifies शुकेन. त्रिवर्ण...बध्यमाना (सारिका) that was closely followed by a parrot that had on his throat a three-coloured hue as if it were the rain-bow formed into a ring, whose beak resembled coral and whose wings were bright like emerald and whose gait was slow. त्रयो वर्णाः यस्य स त्रिवर्णः, त्रिवर्णश्चासौ रागश्च (कर्मधारय); विद्रुमाङ्कुरानुकारि चञ्चुपुटं यस्य. मरकतस्य इव द्युतिः यस्याः सा मरकतद्युतिः, मरकतद्युतिः पक्षतिः पक्षमूलं यस्य तेन. मन्थरं गतं गमनं यस्य. पक्षति *f.* root of the wing 'स्त्री पक्षतिः पक्षमूलम्' इत्यमरः. The parrot's throat had a strip of three colours which is appropriately compared to the rain-bow that has three promi-

nent colours. कुमुद्...सारिका the Mainâ, that was as if a veritable flower (lit. composed of flowers) because her feet were as yellowish-red as the filaments of Kumudas, because her beak was like a bud of Champaka and because the colour of her wings was blue like the petals of कुवलयs (blue lotuses). अलीक...मानिनम् who falsely flatters himself to be lovely or fortunate. अलीक false. सुभगमानिन् (सुभगं आत्मानं मन्यते इति सुभगमानिन्) according to 'मनः' पा० III. 2. 82. 'सुपि मन्यतेर्णिनिः स्यात्' (सि. कौ.). We shall also have सुभगंमन्य in the same sense, according to 'आत्ममाने खश्च' पा० III. 2. 83 'पण्डितं आत्मानं मन्यते पण्डितंमन्यः, पण्डितमानी' (सि. कौ.). अतिदुर्विनीतम् extremely ill-behaved. अपसदः (अपकृष्टं अपकृष्टे वा सीदति) an out-cast; a low man; usually at the end of compounds in the sense of 'vile, wretched.' परिभूयमानाम् oppressed, insulted. उपेक्षसे disregardest. आत्मानमुत्सृजामि I shall destroy myself. शपामि...स्पर्शेन—शप् in the sense of 'to swear' governs the instrumental of the object by which the oath is taken and the dative of the person to whom the promise is made. अविदितवृत्तान्ता who knew nothing about this matter (of the quarrel of the शुक and सारिका). इयं refers to सारिका. परिहासनाम्नः (*adj.* of शुकस्य) परिहासः नाम यस्य. पाणिग्रहणं पूर्वं यथा स्यात्तथा (अव्ययीभाव). पाणि...ग्राहिता lit. she was made to take up the position of his wife, having first taken his hand in marriage. अद्य...प्रसीदति—the principal sentence is अद्य अयं (शुकः) अनया (सारिकया)...तमालिकां...पाठयन् दृष्टः यतः, ततः प्रभृति...नैनमुपसर्पति &c. यतः since, or 'whence.' पाठयन् teaching. संजाता ईर्ष्या यस्याः who grew jealous. उपसर्पति approaches, waits upon. स्फुट...दरः—स्फुटं स्फुट्टितं कपोलयोः उदरं यस्य lit. the middle of whose cheeks visibly moved *i. e.* who laughed heartily. अस्ति एषा कथा there is such a story. कर्णपरंपरया by hearsay, at second hand. आमन्त्रयते speaks, says. The root मन्त्र् 10th *con.* is always Atm. अस्त्येषा...कर्णितमेव—the student will note Bâṇa's fondness for expressing the same idea in different words, to which reference has been made more than once in the notes. यथा is used in the sense of 'that' to introduce direct assertions with or without इति at the end. किल *ind.* 'as the report runs' वार्तासंभाव्ययोः किल' इत्यमरः. गतान्य...वेत्ति he is not aware of the days that are past *i. e.* he is so absorbed in love. तदय...सह let alone this (parrot) ill-behaved (वामः विरुद्धः आचारः यस्य), shameless (निर्गता त्रपा यस्य) deserter of his wife (परित्यक्तं निजकलत्रं येन) together with her (तमालिका, the betel bearer). इमां...दुष्टदासीम् refers to तमालिका. अथवा...प्रयच्छन्त्या or the princess has already indicated her want of affection (for the सारिका), inasmuch as she first gave away this poor

(वराकी) कालिन्दी to such an ill-behaved bird. यदेत...स्थानम् since giving rise to the condition of a co-wife is for women the supreme cause for indignation, the foremost (अग्रणी) source of estrangement (विरागः), and the greatest possible insult. सापत्न्यं (from सपत्नी) तस्य करणम्. इयमेव...स्वादितम् this (कालिन्दी) is surely extremely patient, since she did not take poison, being full of aversion (वैराग्यं, विरागस्य भावः) on account of the weight of this her misfortune. दौर्भाग्यस्य गरिम्णा. गरिमन् *m* from गुरु according to 'पृथ्वादिभ्य इमनिज्वा' पा० V. 1. 122. न ह्येवं...कारणम् there is nothing else that makes women so despised as this. अनुनीय... ष्यति if she, being reconciled by him, comes near him (*i. e.* lives with him). प्रत्यासत्तिः nearness, proximity. धिगिमाम् fie upon her. धिक् generally governs the *acc.* and sometimes the *nom.* or *voc.* 'उभसर्वतसोः कार्या धिक्युपर्यादिषु त्रिषु । द्वितीयाम्रेडितान्तेषु ततोऽन्यत्रापि दृश्यते ॥'. अभि...रस्या—अभिभवेन निरस्या who deserves to be banished with insult. निरस्य is the *pot. pass. p.* of अस् 4 Par. with निर्. क्रीडाला- पभाविताः who entered into the spirit of his merry words, his raillery. परिहासः—the parrot of कादम्बरी. नर्मभाषितम् jesting speech (नर्मन् *n* jest, sport). लोलाऽपि although fickle-minded. एषाऽपि...वक्रोक्तीः she also knows such crooked speech. वक्रोक्तिः means a crooked (*i. e.* a clever) mode of speech. It is defined by the वक्रोक्तिजीवितकार as 'वक्रो- क्तिरेव वैदग्ध्यभङ्गीभणितिरुच्यते' (quoted by जयरथ on p.8 of अलंकारसर्वस्व). It is opposed to plain, straightforward speech in which there is no hidden or underlying meaning in addition to the plain grammatical sense. दण्डिन् says that all Literature falls under two heads स्वभावोक्ति and वक्रोक्ति. 'श्लेषः सर्वासु पुष्णाति प्रायो वक्रोक्तिषु श्रियम् । भिन्नं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाङ्मयम् ॥' काव्यादर्श II. 363; similarly भामह 'सैषा सर्वैव वक्रोक्तिरनयाऽर्थो विभाव्यते । यत्नोऽस्यां कविना कार्यः कोऽलंकारोऽनया विना ॥' II.75. The figure वक्रोक्ति as defined by रुद्रट and others, though somewhat analogous, is much narrower in scope and different from the वक्रोक्ति that is meant here by Bâṇa. परिहासजल्पितानि merry words (परिहासः joke). अभूमि...भाषितानाम् She is no subject for the crooked talks of gallants (accent on the second syllable). भङ्गि or—ङ्गी a circumlocutory way of speech. So भङ्गिभाषित means the same thing as वक्रोक्ति. भुजंगः means 'a paramour or gallant.' To take भुजंग in the sense of serpent as K suggests seems to us unsatisfactory. The parrot means that she would not be cajolled by such gallantry. मञ्जुभाषिणी whose speech is sweet. कालं the proper time. प्रमाणं measure (*i. e.* how far she should proceed in her anger or her favour). विषयं object (the person with whom to be angry or whom to favour). प्रस्तावः the occasion or topic.

Bâṇa after the gorgeous description of कादम्बरी now writes in a lighter strain and introduces us to the pets of palaces, *viz.* the parrot and the mainâ that are so even now.

P. **68.** l. **18.**–p. **69.** l. **18.** (अत्रान्तरे...सुवाह). असौ (P. 68. l. 20.) refers to कादम्बरी. ननु...विहस्य inwardly laughing to herself with the thought 'indeed he has gained a sufficient habitation in the thousands of the hearts of women.' महाश्वेता asked her where च॰ was to stay; कादम्बरी rather jealously says this to herself in reply. If we read 'न पर्याप्त &c.' with K, that will mean 'Is not the residence in the thousands of the hearts of women sufficient for him?' प्रमदवने in the pleasure-garden. क्रीडा... वेश्मनि in the jewelled palace on the pleasure-mountain. तयैव = महाश्वेतया एव. विनोदार्थं for his amusement or diversion. दुरोदर... रागिणीभिः with girls that loved playing at dice. दुरोदरः a gambler. दुरोदरम् gambling. '**दुरोदरो** द्यूतकारे पणे, **द्यूते दुरोदरम्**' इत्यमरः. It is derived as दुष्टमासमन्तात् उदरम् अस्य (*i. e.* from दुर्+आ+उदर). Gambling was among the fashionable vices of those days, although it was forbidden to kings. Note 'मृगयाऽक्षास्तथा पानं गर्हितानि महीभुजाम्। दृष्टास्तेभ्यस्तु विपदः पाण्डुनैषधवृष्णिषु॥' कामन्दकीयनीतिसार I. 54. अष्टापद... चतुराभिः clever in draught-playing (or chess). अष्टापदं is a chequered board having 8 squares in each line 'अष्टापदं शारिफलम्' इत्यमरः. (पङ्क्तौ पङ्क्तौ अष्टौ पदान्यस्य). It is a question whether अष्टापद refers to a chess-board or draught-board (Marathi सोंगट्यांचा पट). We incline to the former view. Our reason is that Bâṇa in his हर्षचरित associates अष्टापद with चतुरङ्ग 'अष्टापदानां चतुरङ्गकल्पना' (p. 86, 2nd edi. Nir.). चतुरङ्ग refers to the four sections of the Indian army *viz.* infantry, cavalry, elephant riders and chariots. Pâṇini seems to be aware of अष्टापद in a technical sense 'अष्टनः संज्ञायाम्' पा॰ VI. 3. 125. (उत्तरपदे दीर्घः। अष्टापदम्। सि॰ कौ॰). Moreover, Pâṇini refers to a particular position of S'âras (chessmen) in 'अनुपदसर्वान्नायानयं बद्धा-भक्षयतिनेयेषु' पा॰ V. 2. 9. (आयानयः स्थलविशेषः तं नेयः आयानयीनः शारः। सि॰ कौ॰). Patanjali comments on this Sûtra and explains the technical meaning of अय and अनय for which see Mahâbhâshya vol. II. p. 373. चित्र...श्रमाभिः—चित्रकर्मणि कृतः श्रमः याभिः—who had secured good practice in painting. सुभाषितपाठिकाभिः reciters of fine verses. कादम्बरी...प्रेषिताभिः sent by the door-keepers at कादम्बरी's bidding. The student will note the particulars of the entertainment provided for च॰ by कादम्बरी. परिमित (*p. p. p.* of मा with परि) a few. विनय...नोद्यमाना comforted (or diverted) by her attendants that were respectfully silent. कुतोऽपि... चेतना she somehow came to herself (mastered her emotion).

निगृहीतेव लज्जया as if checked by shame. उपालब्धा rebuked. अय... मुग्धतया as if jeered by innocence 'where is thy guileless childhood gone?' अव्युत्पन्न not experienced, ignorant; hence innocent. स्वैरिणि...भावेन youth as if spoke to her 'Oh! wilful girl! do not carry out alone any immodest act.' भीरु...महत्त्वेन Nobility as if censured her 'Oh! timid girl, this is not the course of conduct of high-born maidens.' दुर्विनीते...कुलस्थित्या conduct as if remonstrated with her 'ill-behaved girl! avoid this improper conduct;' Noble Birth advised her 'Foolish girl, Love has brought you to the level of low women'; Steadiness (of mind) cried shame on her 'whence comes this unsteadiness of thy heart;' Family observance blamed her 'self-willed girl! You paid no heed to my authority.' आभिजात्यं is an abstract noun from अभिजात (adj. born in a noble family). प्रमाणं an authority; न प्रमाणं अप्रमाणं अप्रमाणत्वेन संपन्ना कृता अप्रमाणीकृता. गुर्वी *f.* of गुरु (गुरु also is *f.*) according to 'वोतो गुणवचनात्' पा० IV. 1. 44. 'adjectives of quality ending in उ optionally add ई to form the feminine.'

P. **69.** l. **19**-p. **71.** l. **5.** (समचिन्तयच्चैवम्...परिजनम्). अगणित...हताशया what have I, who mind not all fear (अगणिताः सर्वाः शङ्काः यया), and who manifested the fickleness of my heart, done to-day, accursed (हता आशा यस्याः) and blinded by folly as I am? अदृष्ट...नाकलितम् rash as I am, I never thought that he was a stranger; I being shameless never reflected (आकलित) upon the fact that people would consider me light-hearted. पूर्वं दृष्टः दृष्टपूर्वः न दृष्टपूर्वः अदृष्टपूर्वः. साहसिक is derived from साहसं (which is itself from सहसा). निर्गता ह्रीः यस्याः सा निर्ह्रीका तया. She means that she fell in love with च० at first sight without even waiting for a moment to reflect over the fact that he was a stranger. कास्य...क्रमः foolish as I am, I never examined what his feelings are; fickle as I am, I did not consider whether I am fit for being seen by him. दर्शनानुकूला=दर्शनयोग्या. प्रत्याख्यान...द्विग्नम् I was not afraid of the embarrassment of repudiation (*i. e.* the shame that would be mine, if he were to repudiate me); I did not fear my elders; I was not alarmed by the gossip among the people. वैलक्ष्यम् (from विलक्ष 'विलक्षो विस्मयान्विते' इत्यमरः) embarrassment, shame. उद्विग्न *p. p. p* of विज् 6 A. with उद्. महाश्वेता...लक्षितम् I, bereft of kindness, did not care for the fact that Mahâs'vetâ was in sorrow; being stupid, I did not notice that my friends standing near me observed me. निर्गतं दाक्षिण्यं यस्याः. The reading of N, दाक्षिण्यया, is bad, as it makes no sense. नष्टचेतनया (नष्टा चेतना यस्याः तया) by me whose understanding was gone. स्थूल...परिजनः even persons of dull intellects

would mark such a loss of modesty (as I was guilty of when I saw च०), then how much more महाश्वेता who is conversant with love-affairs or my friends skilled in all arts or my servants whose wits are sharpened by living at court and who are habituated to marking the gestures (of their masters)? इंगितं जानाति इति इंगितज्ञः. इंगितम् means 'such gestures or expressions of the face &c. as indicate the inner working of the mind. 'आकारस्त्विङ्ग इङ्गितम्' इत्यमरः. मन्दपुण्या unlucky. हतास्मि I am undone. मरणं...जीवितम् today it is better for me to die rather than live a shameless life. स्खलित *n.* error. चापलम् rash act, folly. The reading of N, दग्धहृदया पञ्चबाणेन, seems preferable. तथा...कृता I took that vow in connection with what befell Mahâs'vetâ. मन्त्रितम् spoken. केयूरकस्य...दिष्टम् a message was sent by me with Keyûraka. शठ...मृत्युहतकेन whether by roguish fate, or by cursed cupid (उत्सन्न lit. destroyed) or by the store of sin committed in former lives or by wretched death. विप्रलम्भकः that deludes me. कोऽपि...गतः some person (indescribable) has come here to mock me, who was unseen, unknown, unheard, unthought, and unimagined before. यस्य...भूतास्मि at whose mere sight I am become a mere instrument (a tool in his hand), as if I were bound and handed over to him by my senses, as if I were placed in the cage of his arrows by cupid and consigned to him, as if enslaved by passion and presented to him (उपनीता), as if my heart took the price in the form of his virtues and sold me to him. गुणाः एव पणः गृहीतः गुणपणः येन—this qualifies हृदयेन. गृहीत...हृदयेन—the idea is:—My heart was enamoured of his virtues, and I fell in love with him. His virtues were the price for which my heart sold me to him. 'भरण्यं भरणं मूल्यं निर्वेशः पण इत्यपि' इत्यमरः. The com. in N takes हृदयेन as the agent with each of the clauses from संयम्य to उपनीतेव; but it seems to us to be wrong; because the construction becomes involved and because we expect that हृदयेन should in that case occur in the beginning and not at the end of the sentence. न मे...चपलेन I have nothing to do with that inconstant (or rash) man *i. e.* चन्द्रापीड. संकल्पमकरोत् resolved. This describes the mood called निर्वेद (Indifference); but the स्थायिभाव रति (love) again comes up as described in the following sentence. कृतसंकल्पा...बभूव—the principal sentence is कृतसंकल्पा...पुनरपि तथैव चन्द्रापीडाभिमुखहृदया बभूव (although she had made a resolve, yet she again turned her heart towards him as before). अन्तर्गतेन...चन्द्रापीडेन as if she were mocked by च०, who occupied her mind (अन्तर्गत) with the words 'Oh woman falsely reserved, if you care nought for me, then here do I depart' and who stirred with the

heaving of her breasts. The idea is:—she had enshrined च० in her heart; when she said that she would have nothing to do with him, he as if said that he would depart. This she felt by the heaving of her breast at that thought. तत्परित्याग...जीवितेन as if taken leave of by her life that started away at the very moment when she resolved upon abandoning चन्द्रापीड and that as if clasped her by the neck (before bidding farewell). The idea is:—at the resolve of having nothing to do with च० her very life seemed about to depart, her प्राणs having as if come up to the neck. When a man starts on a journey, he clasps his relatives and friends by the neck and then bids farewell. In the same way her life started to go at the very time of her resolve, became कण्ठलग्न and as if bade her farewell. पृष्टा is used in the sense of आपृष्टा. अविशेषज्ञे...बाष्पेण who was as if addressed by a tear that rose at that very moment 'Oh woman without discrimination, see again with clearer sight (lit. washed eye) whether that person (चन्द्रापीड) is fit to be discarded or not.' At the very resolve of leaving च० tears came to her eyes. The eyes were thus washed. When dust is thrown in one's eyes, one sees clearer by washing them. The tears as if said to her 'now that your eyes are washed, you will see more clearly and appreciate the worth of च०.' विशेषं जानातीति विशेषज्ञा, न विशेषज्ञा अविशेषज्ञा (who knows not the difference between one man and another). अपनयामि...मनोभुवा who was as if chidden by cupid (lit. the mindborn) "I shall take away thy pride of steadiness together with thy life." The idea is:—if she were to persist in her resolve of abandoning च०, she would die. तदेव...त्थाय thus because the force of the argument against (her love for च०) was exhausted, she was overwhelmed by the emotion of love and having got up as if involuntarily (lit. as if she were not mistress of herself). प्रतिसमाधानस्य बलं; अस्तमितं च तत् प्रतिसमाधानबलम् (कर्म०). प्रेम्णः आवेशः. समाधानम् means 'replying to an objection.' प्रतिसमाधानम् means 'counter-argument.' जालवातायनेन from the latticed window. तमेव क्रीडापर्वतम् that very pleasure-mountain (on which च० stayed in a palace). तत्रस्था च...चक्षुषा there she saw him in her memory and not by her eye, as if shrinking from the screen (व्यवधानं) of tears of joy. आनन्दजलेन व्यवधानं तस्मादुद्विग्ना. On sitting at the window her eyes were filled with tears of joy. Those tears would operate as a screen and prevent her from seeing च० if she essayed to do so. So being afraid of that, she as if only remembered him in her heart. अङ्गुली...तूलिकया she pictured (चन्द्रापीड) with her fancy and not with her brush (तूलिका) as if

afraid of soiling (lit. touching) her picture with the perspiration falling from her fingers. She perspired profusely (स्वेद is a सात्त्विकभाव) and hence if she had tried to paint his image, the picture would have been soiled by drops of स्वेद. So she allowed fancy to do the work. रोमाञ्च...वक्षसा being as if afraid of the intervention of रोमाञ्च, she embraced him with her heart and not with her bosom. रोमाञ्च is a सात्त्विकभाव indicating her strong emotion. As her whole body was thrilled, there were रोमाञ्चs on the breasts also. If she were to embrace him in that state, the रोमाञ्चs would intervene between her bosom and च०; so she embraced him in (by) the heart. रोमाञ्चैः तिरोधानं तस्मात् शङ्किता. तत्सङ्गम...परिजनम् unable to bear the lapse of time that would pass before she were united to him, she employed her mind to go to him and not her servants. तस्य संगमः तस्य कालः तस्य अतिपातः तस्य असहा. The mind is the swiftest of all messengers; she wanted to be united to him and could brook no delay. If she had sent a servant with a message to him to come, much time would have been lost; so she employed her own mind. Here the poet describes a variety of moods by which the heroine was swayed. In the following passage the poet will deal with the moods of the hero's mind.

P. 71 l. 6—p. 72 l. 9. (चन्द्रापीडोऽपि...रुरोह). प्रविश्य...मणिगृहं having entered the jewelled palace as if it were a second pure heart of कादम्बरी. शिला...निपत्य lying down on a carpet (कुथा) spread on a rock, with pillows (उपधानं) piled upon it one over another at both ends. उपर्युपरि निवेशितानि बहूनि उपधानानि यस्याम्. दोला...विवेश with a heart swinging between doubts, he reflected. किं सहभुव...हारिणः are these graceful movements (that were observed by me) that steal the hearts of all men, quite natural (lit. born with) in her? आहोस्वि...युक्ताः or are they employed towards me by Love who is pleased with me although I did not worship him. अनाराधितश्चासौ प्रसन्नश्च (कर्म०). येन...लोकयति on account of which she casts at me a sidelong glance with an eye full of tears (अस्रेण सह सास्रम्, बहु०) and reddened (or loving, रागेण सह सरागः तेन) and partly contracted as if it were covered (रूषित) with the pollen of the flowers that are the arrows of Cupid and that (arrows) fall on her heart. कूणितः त्रिभागः यस्य lit. a third part of which is contracted *i. e.* slightly contracted. हृदयस्य अन्तः पतन्तः स्मरस्य शराः, शराः एव कुसुमानि तेषां रजसा रूषितेन. If the pollen of flowers enters one's eye, it will be contracted, red and full of tears. मद्विलोकिता...वृणोति when I look at her, she bashfully covers herself with the bright light (आलोकः) of a smile as if with a fine silk garment. Her

bright smile appears like a white silk garment. मल्लज्जा...र्पयति she presents the mirror of her cheek as if with the longing of receiving my reflection upon it, having averted her face through bashfulness on account of me (*i.e.* my gaze). मत् लज्जा=मल्लज्जा (पंचमी त०), तया विवर्तमानं वदनं यस्याः. Her cheek, being as bright and transparent as a mirror, reflected च०, as it is turned towards him when she averts her face. मदवकाश...लिखति she sketches with her nail on the bed as if the first line of the immodesty of her heart that gave room to me in it. मम अवकाशं ददाति इति ०दायिन्. शयनस्य अङ्के (lit. on the lap of the bed). कादम्बरी, being abashed, drew a line with her nail on the bed, having nothing else to do at the moment when she saw चन्द्रापीड for the first time. कादम्बरी had till then committed no immodest act. The poet represents that the line which she drew absent-mindedly was meant by her to serve the purpose of counting her अविनयs. That line represented her first अविनय. We know that lines are drawn by illiterate persons on walls &c. to aid calculation. मत्ताम्बूल...वीजयति she as if fans her face exhausted (by constantly casting glances at me) with her hand that trembled on account of the fatigue caused in presenting to me the roll of betel, round which (hand) a swarm of bees hovered mistaking it to be a rosy lotus and which (hand) looked as if it had taken Tamâla sprouts. मम ताम्बूलवीटिका तस्याः उपनयनं तेन खेदः तेन विधुतं तेन; रक्तोत्पलस्य भ्रमः तेन भ्रमत् भ्रमराणां वृन्दं यस्मिन्. का० was so delicate that the mere act of presenting the ताम्बूल made her hand tremble. Her hand was rosy like a lotus and therefore bees hovered round it. The black bees looked like the तमाल leaves (that are dark). पुनश्चाचिन्तयत् so far च० was very confident and attributed all the gestures of का० to her love for him. Now a wave of diffidence passes over him. प्रायेण...विप्रलभते Probably levity natural to mortals thus deceives me with thousands of false hopes. For मानुष्यक...लघुता compare मानुषतासुलभो लघिमा above (p. 11. l. 12 text). मानुष्यकम् मनुष्याणां समूहः—according to 'गोत्रोक्षोष्ट्रोरभ्रराजराजन्यराजपुत्रवत्समनुष्याजाद्वुञ्' पा० IV. 2. 39. (एभ्यः समूहे वुञ् स्यात् । सि. कौ.). लुप्त...मदनो वा the intoxication of youth that is destitute of judgment (लुप्तो विवेको यस्मिन्) or Cupid maddens me. यत...पश्यति since the sight of young men, as if affected by cataract sees even a small spot as big. तिमिरम् (1) an eye-disease (2) darkness (of mind). कालुष्यम् (1) darkness (2) perturbation (of mind). Persons affected with certain eye-diseases see things magnified. When the minds of young men are affected by darkness (passion) they make much of even the

slightest expressions of young women. स्नेह...स्तार्यते Even a little स्नेह (affection ; oil) is spread far by youthful ardour as if by water. The word स्नेह is paronomastic (श्लिष्ट). Even a drop of oil spreads far on water. So if young women manifest even slight affection, the heads of young men are turned and they see deep-seated affection. स्वय...त्प्रेक्षते agitation (of the minds of young men), like the poet's imagination, being full of hundreds of fancies that are called up by itself (the mind), anticipates everything. स्वयमुत्पादितं यत् अनेकचिन्ताशतं तेन आकुला. चिन्ता means (1) anxiety (2) thought, fancy. उत्प्रेक्षते also is used in two senses, (1) anticipates (2) poetically fancies, indulges in उत्प्रेक्षाs. The minds of young men, when excited, call up various anxieties and they expect anything to happen. The poet's imagination calls up various fancies and indulges in उत्प्रेक्षाs of every kind. Bâṇa perhaps refers to his own poetic genius. He indulges in उत्प्रेक्षाs at every step. उत्प्रेक्षा is defined as ' संभावनमथोत्प्रेक्षा प्रकृतस्य परेण यत् ' *i. e.* the imagining of an object under the character of another or poetically representing one thing as another. For examples see the passage containing the reflections of च० above ' मलज्जा ' &c. न किंचिन्नोत्प्रेक्षते is equal to सर्वमेव उत्प्रेक्षते. For न—न see वामन's sûtra ' संभाव्यनिषेधनिवर्तने द्वौ प्रतिषेधौ ' का. सू. V. 1. 9 ' two negatives should be employed for precluding a possible negation.' निपुण...लिखति youthful feelings in the hands of clever Love shrink from painting nothing like a brush. निपुणेन मन्मथेन गृहीता (1) (feelings) influenced by clever Cupid ; (2) (brush) held in his hand by cupid who is an expert in painting. Young men, when they fall a victim to Love, are capable of picturing everything (even that which does not exist). सञ्जात...र्पयति high self-esteem, giving rise to pride of beauty, makes them present themselves anywhere, like an unchaste woman. संजातः रूपस्य अभिमानः यस्याम्. Handsome young men are sure of making a conquest of any lady. A कुलटा, conscious of her charms, offers herself to anybody and is sure of conquest. कुलटा-कुलस्य अटा—is included in the शकन्ध्वादिगण. स्वप्न इव...दर्शयति like a dream, longing (of young men) even presents what is not experienced. The wish is often father to the thought. Young men often imagine that they see feelings which really do not exist. इन्द्रजाल...स्थापयति Hope, like the bundle of peacock's feathers used in conjuring, presents to us what can never be. किम...खेदितेन what is the use of worrying the mind uselessly in this way. यदि...करिष्यति if this maiden with fair eyes is really inclined

towards me as I believe, then that very cupid, who is favourable to me without being requested, will ere long make it clear. एवंजाता चित्तवृत्तिः यस्याः. अप्रार्थितश्चासौ अनुकूलश्च. उत्थायोपविश्य च getting up from his reclining position and sitting up on the carpet. अक्षैः with dice. गेयं = गानम्. विपञ्चीवाद्यैः—विपञ्ची वाद्यं येषाम्—with those who played on lutes (वीणा.) पाणविकैः with those who beat tabors. पाणविक—पणवः पणववादनं शिल्पमस्य इति पाणविकः according to 'शिल्पम्' पा० IV. 4. 55. (पणव+ठक्). स्वर...विवादैः discussion on doubtful points about the (seven) tunes. सु...गोष्ठीभिः in discourses upon fine verses. सुकुमारैः...विलासैः with fine sport provided by the various arts. क्रीडन् आसांचक्रे he remained playing. उपवना...चित्तः whose heart was drawn by the curiosity to see the garden.

P. **72** l. **10**–p. **73** l. **2.** (कादम्बरी तु...चक्रे). चिरयतीति...लोकयितुं in order to see Mahâs'vetâ return with the words 'she tarries.' चिरयति is a denominative verb from चिर. सौधस्य...तलं the upper terrace of the palace. विरलपरिजना with few attendants (विरलः परिजनः यस्याः). सकल...वीज्यमाना who was protected from heat by a gold-handled umbrella white like the full orb of the moon and fanned by four chowries pure as foam. सकलं शशिमण्डलं तद्वत् पाण्डुरेण. हेम्नः दण्डः यस्य. निवार्यमाणः आतपः यस्याः. बालव्यजनम् a fan made of the hair of Yaks. उद्धूयमानैः being waved. The round and white umbrella is aptly compared to the full orb of the moon; while the white and waving chowries most appropriately are said to look like foam. शिरसि...कुर्वती she seemed to be practising the dress to be worn at the time of going to meet Chandrâpîḍa on account of the bees that hovered over her head greedy for the perfume of flowers, as if they (bees) were a blue veil (worn) even in the day. Her head was decked with flowers; bees hovered round it; अभिसारिकाs wear a blue veil and go out to meet their lovers at night. The blue bees resembled a blue veil and she seemed to be practising even by day the अभिसारिकावेश. मुहुश्चामर...लंब्य now she leaned on the point of the chowrie; now she supported herself against the handle of the umbrella. परिजना...लोक्य casting a sidelong look, concealing her own body behind her servants. परिजनेन अंतरितः सकलः देहः यस्याः. For त्रिभाग see above (p. 71. l. 13 text) 'कूणितत्रिभागेण चक्षुषा'. मुहुरा...वृत्य now she turned round so as to twist round the folds (of her skin on the abdomen). त्रिवली the folds of the skin on the abdomen (looked upon as a sign of beauty among women) मुहु...वेश्य now she placed on her red (sprout-like) lips the betel that was held in her firm hand. उद्गीर्ण...पदा she ran a few steps in pursuit of

her maidens scattered by the blows of the lotuses she threw at them. उद्गीर्णानि उत्पलानि तेषां प्रहारैः पलायमानः परिजनः तस्य अनुसरणं तस्मिन् दत्तानि कतिपयानि पदानि यया. In this long passage, the poet describes the involuntary actions of का०, who was completely subdued by love. She pretends to pursue her servants in order to hide her emotion. तं and तेन refer to चंद्रापीड. प्रतीहार्या...गमना to whom the return of महाश्वेता was told by the doorkeeper. स्नानादिषु मन्दादरा although she cared very little for bath &c. (मन्दः आदरः यस्याः). चन्द्रापीडो...विधिः Chandrâpîḍa also, having descended together with कादम्बरी's servants that were first sent down by him, took his bath. निरुप... दैवतः who worshipped his favourite deity on a stone that was one unbroken slab. निरुपहतायां शिलायां अर्चितं अभिमतं दैवतं येन. आहारः आदिः यस्य तत् आहारादिकं qualifies कर्म. अह्नःकर्म daily duties.

P. 73 ll. 3–14. (क्रमेण च...तीर्णा). क्रमेण...तलम्—The principal sentence is क्रमेण च कृताहारः...मरकतशिलातले समुपविष्टः दृष्टवान्सहसैव...तलम्. कृतः आहारः येन. क्रीडापर्वतकस्य प्राग्भागं भजते इति क्रीडा...भाज् तस्मिन् that stood on the eastern side of the pleasure-hill. This and the following locatives qualify मरकतशिलातले. हारीतहरिते as green as the हारीत (a kind of pigeon). हरिणीनां रोमन्थस्य फेनः तस्य सीकराणां आसारो यस्मिन् that was showered with the spray of the foam of the chewing of female deer. सीरः आयुधं यस्य सः सीरायुधः (बलरामः) तस्य हलं तस्मात् भयं तेन निश्चला कालिन्दी (यमुना) तस्याः जलस्येव त्विट् (कान्तिः) यस्य that shines like the waters of the Jumnâ that stood still in fear of the plough of Balarâma. 'लाङ्गलं हलं। गोदारणं च सीरः' इत्यमरः. The waters of the Jumnâ are said to be dark. Note 'गाङ्गमम्बु सितमम्बु यामुनं कज्जलाभमुभयत्र मज्जतः। राजहंस तव सैव शुभ्रता चीयते न च न चापचीयते ॥' (quoted in K. P. X). or गीतगोविन्द 'वहसि वपुषि विशदे वसनं **जलदाभम्** । **हलहतिभीतिमिलितयमुनाभम्**'. The emerald was dark-green and is therefore said to resemble the waters of the Jumnâ. The waters are always in motion; while the stone was motionless and hence the word निश्चल. बलराम was the 7th child of वसुदेव and देवकी, but to save him from कंस, he was transferred to the womb of Rohiṇî. He is represented as dressed in blue clothes and armed with a plough. On one occasion under the influence of wine, of which he was very fond, he asked यमुना to come to him that he might bathe. When she refused, he plunged his plough in her and dragged her after him. At last the river assumed a human form and begged to be forgiven. See विष्णुपुराण V. 25. 'आगच्छ यमुने स्नातुमिच्छामीत्याह विह्वलः ॥ 8 तस्य वाचं नदी सा तु मत्तोक्तामवमन्य वै। नाजगाम ततः क्रुद्धो हलं जग्राह लाङ्गली ॥ 9 गृहीत्वा तां तटे तेन चकर्ष मदविह्वलः

...10 सा कृष्टा तेन सहसा मार्गं संत्यज्य निम्नगा । यत्रास्ते बलदेवोऽसौ प्लावयामास तद्वनम् ॥ 11 शरीरिणी तथोपेत्य त्रासविह्वललोचना । प्रसीदेत्यब्रवीद्रामं मुञ्च मां मुसलायुध ॥' 12. तरुणी...शोचिषि—तरुणीचरणानां अलक्तकः तेन शोणं शोचिः (तेजः) यस्य—whose light is reddened by the Alaktaka dye applied to their feet by young women. It is not to be supposed that the emerald stone was red. मरकत is always spoken of as dark-green. It looked red, because young women with the fresh Alaktaka on their feet, dyed it red when walking to and fro. कुसुमरजसा सिकतिलं तलं यस्य rendered sandy with flower dust. सिकतिल has been explained above. लता...गृहे surrounded by a bower. शिखण्डि...गृहे which was the music-hall for the dancing of peacocks *i. e.* where the peacocks danced. दृष्टवान्...दिवसं he suddenly beheld the day eclipsed by white radiance rich in glory as with water. निर्वाप्यमान *pr. p. pass.* of the *caus.* of वा with निर्; it means 'to extinguish; allay.' अतिवहलं धाम (तेजः) यस्य (*adj.* of आलोकेन). The idea is that the brightness of day was nullified by the appearance of a more radiant and glorious light; hence the day was as if extinguished by it as fire by water. Or the light is compared to water, because of its brightness and flood. आतपम्, महीम्, दिगन्तान् and ॰तलम् are objects of दृष्टवान्. मृणाल...तपम् he saw the sunlight as if drunk by a coil of lotus-fibres. The light of the sun was transformed into a soft and pleasing light by the new radiance and hence it is said that it was drunk up by lotus-fibres (that are soft and white.) क्षीरोदेन ...तलम् he saw the earth as if flooded by the milky ocean, the space as if sprinkled with a shower of sandal and the sky as if plastered with white *chunam*. The glorious light was like the milky ocean or sandal or white *chunam*. औषधिपतिः the moon, the lord of plants. अकाण्डे एव all of a sudden. The student should remember that it was day when this happened. The glorious light appeared to him like the rise of the moon by day. Hence the word अकाण्डे. उत...मुक्तानि or are shower-baths set going with their thousands of white streams scattered in all directions being set in motion by a machine (a spring). यन्त्रेण विक्षेपः तेन विशीर्यमाणानि पाण्डुराणि धारासहस्राणि येषु. आहो...तीर्णा or is it the celestial Ganges, whitening the world with its spray scattered by the wind, that has come down to the earth. अनिलेन विकीर्यमाणः सीकरः तेन धवलितं भुवनं यया.

P. 73 l. 15–p. 74 l. 9 (कुतूहलाच्च...तारं हारम्). The principal sentence is कुतूहलाच्चालोकानुसारप्रहितचक्षुः (चन्द्रापीडः) अद्राक्षीत्...मदलेखां तस्याश्च समीपे तरलिकां (l. 22) तया च...पटलके गृहीतं (l. 22)...हारम्.

आलोकानुसारेण प्रहितं चक्षुः येन turning his eyes in the direction of the light. This qualifies चन्द्रापीडः understood. अनल्प...द्वयाम् (मदलेखा) who was surrounded by a large (अनल्प) number of girls, having an umbrella held over her and with two chowries waved before her. ध्रियमाणं धवलं आतपत्रं यस्याः. These three clauses qualify मदलेखां below. कादम्बरी...लम्बाम् who was supported with her right hand by कादम्बरी's doorkeeper who carried in her left hand that had a stick in it a casket of cocoanut, the upper part (*lit.* the mouth) of which was covered with a wet piece of cloth and that was full of sandal ointment. वेत्रलता गर्भे यस्य (*adj.* of वामपाणिना). नारिकेलसमुद्गकः is spoken of in the 4th Act of शाकुन्तल. The reading of N, कादम्बरीं, is very bad. कादम्बरी *did not come*, as we shall see from what passes between चन्द्रापीड and मदलेखा below. We read later on (p. 76 ll. 11–12) विसर्जयांबभूव **मदलेखाम्**. There is not a word about कादम्बरी. मदलेखा was the most intimate friend of कादम्बरी, her second self(see p.65 l.16 of text above 'कादम्बर्याः सखी...जीवितनिर्विशेषा मदलेखेति'). It was because she was so dear to कादम्बरी that छत्र and चामरs accompanied her and that का० sent her on a delicate mission. कादम्बरी herself comes to च० later on (p.78 ll.5–6.'तत्रस्थस्य चास्यागत्याकथयत् केयूरको देवी कादम्बरी देवं द्रष्टुमागतेति). केयूरकेण...मार्गाम् (मदलेखा) who was pointed out the way by केयूरक who carried two washed fine garments made from the (bark of the) celestial tree, that (garments) were (so light as) to be carried away by the breath and were as white as serpent's slough. दधता (*pr. p.* of धा Par.) qualifies केयूरकेण. निश्वासेन हार्ये (*pot. pass. p.* of हृ). निर्मोकः सर्पत्वक् तद्वत् शुचिनी (*n. dual acc.* of शुचि). मालती...मानाम् followed by तमालिका in whose hand there was a garland of Mâlatî (Marathi चमेली). सितां...गृहीतं held in a box (पटलकं) that was covered with white cloth. सितांशुकं उपच्छदः (a cover) यस्य. All the accusatives from गृहीतं to तारं qualify हारम्. धवलता...पुण्डरीकस्य as if it (हार) were the cause of the whiteness of the Milky ocean, as if it were born together with the moon; as if it were the stalk of the lotus in the navel of Vishṇu. The हार was produced from the ocean (see below p. 75 ll. 11–13.) and was extremely white; so it is said to be the cause of the whiteness of क्षीरसागर and is represented as identical with many other white things. मन्दर...मोज्झितम् that was as if the mass of the foam of nectar blown away by the agitation (caused) by the (moving) मन्दर mountain, that was as if the slough of Vâsuki cast away on account of the fatigue of churning. The हार was white like foam or slough.

When a serpent casts off its skin, it becomes fresh and vigorous again. When the gods and demons churned the ocean for the 14 jewels, the mountain मन्दर was made the churning handle and the serpent Vâsuki was made the rope. अमृत was the last jewel produced. See रामायण I. 44 and विष्णुपुराण I. 9. for सागरमन्थन. '**मन्थानं मन्दरं** कृत्वा **नेत्रं** कृत्वा तु **वासुकिम्** । मथ्यतामममृतं देवाः साहाय्ये मय्यवस्थिते ॥' विष्णु० I. 9. 76. हासमिव...गलितम् as if it were the smile of Lakshmî, dropped down on account of her separation from her paternal home. When girls leave their paternal home for that of their husband, smiles vanish from their face. The हार was white like the smile of लक्ष्मी, the embodiment of all beauty and splendour. Smiles are said to be white. मन्दर...संहृतम् as if it were the pieces of all the digits of the moon broken by the churning of the sea by the मन्दर mountain collected together. मन्दरेण मथनं तेन विखण्डिताः अशेषाः शशिकलाः तासां खण्डानां संचयः तमिव. The moon was produced when the sea was churned. The necklace looked like the pieces of the moon collected together. The moon is to be supposed to have been broken into pieces by being rubbed against the churning-handle, मन्दर. प्रतिमा...द्धृतम् as if it were the reflections of the clusters of stars brought up from the waters of the sea. The bright stars are reflected in the waters of the sea. The bright necklace appeared as if to have been composed of the reflections of the stars in the sea. दिग्गज...भूतम् as if it were the shower, formed into a mass, of the spray of water discharged from the trunks of guardian elephants of the quarters. Eight दिग्गजs are mentioned 'ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः । पुष्पदन्तः सार्वभौमः सुप्रतीकश्चेति दिग्गजाः ॥' इत्यमरः. नक्षत्र...द्विपस्य as if it were the neck ornament of the elephant in the form of Cupid. नक्षत्रमाला is an ornament placed round the neck of elephants; it also means 'a necklace containing 27 pearls.' Compare कादम्बरी above (p. 11 of P) 'अनङ्गवारणशिरोनक्षत्रमालायमानेन मेखलादाम्ना.' शरन्मेघ...कल्पितम् as if made with the pieces of autumnal clouds (that are white, those in वर्षा being dark). कादम्बरी...निर्मितं as if created from the hearts of sages subdued by the charms of Kâdambarî. The necklace was so pure that it was as if created from the pure hearts of sages. The propriety of कादम्बरी...वशीकृत is:—the हार belonged to कादम्बरी. How was it that it (*i. e.* the hearts of sages of which it was said to be composed) came into her possession? The poet represents that the hearts of the sages were as if smitten by the beauty of का०. गुरु...त्नानाम् the chief (lit. elderly person, object of worship) of all jewels. यशो...घटितं

as if it were the mass of fame collected together in one place. Fame is poetically said to be white. सर्व...पक्षमिव as if it were the rival of all the oceans. The *com.* in N connects सर्वसागराणां with यशोराशिम् and construes प्रतिपक्षमिव चन्द्रमसः. This is objectionable, because it is hard to explain in what the यशः of all the seas consists. If we omit सर्वसागराणां with the Calcutta editions, then the passage yields a good sense, as we can then read प्रतिपक्षमिव चन्द्रमसः, जीवितमिव ज्योत्स्नायाः. चन्द्रमसः...ज्योत्स्नायाः as if it were the very life (the essence) of the light of the moon. लक्ष्मी...तरलम् which, like the heart of Lakshmî, was नलिनी...तरल. The latter with reference to हार means 'that had a central gem (तरलः) resembling a drop of water falling from the leaf of a lotus plant (नलिनीदलात् गलन् जलबिन्दुः तस्य विलासः इव तरलः यस्य); while with reference to लक्ष्मीहृदय, it means 'as unsteady as the drop of water &c.' (नलिनी...बिन्दुविलासवत् तरलं चञ्चलम्). '**तरलो हारमध्यगः**' इत्यमरः. A drop on a lotus-leaf is often given as an illustration of unsteadiness. Compare 'नलिनीदलगतजलमतितरलं तद्वज्जीवितमतिशयचपलम् ।' मोहमुद्गर. लक्ष्मी is proverbially said to be चञ्चल. Compare 'येन **श्रियः** संश्रयदोषरूढं **स्वभावलोले**त्ययशः प्रमृष्टम् ॥' रघु० VI. 41. उत्कण्ठित...करम् that, like a love-sick person, is मृणाल...कर. The latter, with हार, means 'the rays of which are as white as lotus-fibres' (मृणालवलयवत् धवलाः कराः किरणाः यस्य); while, with उत्कण्ठित, it means 'whose hands are white with the rings of lotus-fibres' (placed upon his wrists to allay the fever of love) मृणालवलयैः धवलौ करौ यस्य. शरच्छ...दिङ्मुखम् which, like the autumnal moon, was घन...दिङ्मुख. The latter, with हार, means 'that whitened the quarters by the collection of its rays shot by the thickly set pearls' (घनाः मुक्ताः तेषां अंशुनिवहाः तैः धवलितानि दिङ्मुखानि येन); while, with शरच्छशिन् it means 'that whitened the quarters with its rays that were free from clouds' (घनैः मुक्ताः अंशवः तेषां निवहाः तैः धवलितानि दिङ्मुखानि येन). मन्दाकिनी...वाहिनम् which, like the stream of the celestial Ganges, possessed the perfume of the breasts of celestial damsels. सुरयुवतिs bathe in the celestial Ganges and hence it has the परिमल. The हार was at first with वरुण (see below), when it might have adorned the necks of celestial damsels and hence it had सुर...परिमल. प्रभा... तारम् shedding lustre and extremely charming (तार). तारः also means 'having pure pearls'. 'मुक्ताशुद्धौ च तारः स्यात्' इत्यमरः.

P. **74** l. **10**–p. **76** l. **3**. (दृष्ट्वा च...बबन्ध). दृष्ट्वा...निश्चित्य on seeing it, चन्द्रापीड came to the conclusion that it (हार) must be the cause

of the whiteness that surpassed the radiance of moonlight. चन्द्रा ...मुषः (*adj.* of धवलिम्नः)—चन्द्रातपस्य द्युतिं मुष्णाति इति तस्य. धवलिम्नः refers to the words above 'किमु खलु भगवानौषधिपति...तीर्णा' (P. 73 ll. 11–14). प्रत्युत्थानम् rising up to meet. उपचारः polite behaviour. आपतन्तीं coming towards him. प्रतिजग्राह welcomed, received. परिधाप्य (*Ind. p. p.* of the *caus.* of धा with परि) having made him put on. आरचितः शेखरः यस्य whose head-ornament was made. शेखरः a chaplet worn on the head as an ornament. तवे...कारयति what possibly will this thy tenderness (पेशलता), charming because it is free from pride, not compel persons to do that are bound by ties of love for you? अपहस्तितः (दूरीकृतः) अहंकारः यया सा अपहस्तिताहंकारा चासौ कान्ता (मनोहरा) च. प्रश्रय...विधानाम् thy gentleness (प्रश्रयः modesty) itself gives room to such persons (as are प्रीतिपरवश). She means:—It would not have been possible for humble persons (like myself) who are प्रीतिपरवश, but for your gentleness. अनया...स्वामी with this (noble) form of thine, whose life dost thou not command? अनेन...रोपयसि by these your actions which exhibit affection without a cause, in whom dost thou not create ties of relationship? Of course the answer is 'in all'. एषा च.. त्पादयति whom would this your behaviour naturally agreeable not make your friend? कं...भवद्गुणाः whom possibly will these qualities of yours that are naturally gentle not comfort? भवतो गुणाः = भवद्गुणाः. स्वभावेन सुकुमारा वृत्तिः येन. त्वन्मूर्ति...जनयति. It is thy form itself that really deserves the blame, since it creates confidence at very first sight. इतरथा...भाति Otherwise (if it were not the case that you inspire confidence in others at very first sight), all this when employed towards (*i. e.* addressed to) persons like you whose greatness is well-known in the whole world, seems unseemly. सकलभुवने प्रथितः महिमा यस्य. तथाहि for instance. संभाषण ...पतति to venture to address you comes to be like insult (अधःकरण). You are so great and we who address you are so low that &c. आदरो...मापयति to show marks of respect to you leads to the inference that we are proud of our position. When one honours another by such presents as मदलेखा brought, one must be master of a large fortune. You are so great that all presents &c. would fall far short of your dignity and will only serve to show that we are proud of possessing such things with which to honour you. स्तुति...सूचयति even to praise you indicates our conceit (उत्सेकः). When we praise a man, we arrogate to ourselves the power of having understood him and appreciated his qualities thoroughly. But she means, च० is so great that to say

that we appreciate his merits would be presumptuous on our part. उपचारो...काशयति Even waiting upon you manifests our light-headed-ness. We are not fit even to untie the latchet of your shoe; much less to wait upon you. प्रीति...शापयति an offer of love would only convey our ignorance of our own worth. प्रीति is possible only between persons equal in qualities, habits &c. We are so low and you are so great that we should not aspire to love you. विज्ञापना...ज्ञायते to request you (even for receiving your commands) is audacity. सेवा...भवति service is but rashness in us and gift is like an insult. Making a gift implies that the donee does not possess it or would have some use for it. अपि च...दीयते and moreover what is left for being given to you, when you have yourself captivated her heart? जीवितेश्वराय ...पाद्यते what is to be given to the lord of one's life? She means that कादम्बरी herself and all she has are Chandrâpîḍa's. So the necklace and other things must not be looked upon as a gift from का०, because का० has nothing left to give. प्रथम...क्रिया what return can we make for the great favour you have already shown *viz.* coming here. प्रथमं कृतः आगमनमेव महोपकारः येन· दर्शन...क्रियते how can we reward your arrival who have made our lives worth having by your sight? दर्शनेन दत्तं जीवितस्य फलं येन. प्रणयितां...विभवम् under the guise (of this necklace) का० shows her love and not her riches. अप्रतिपाद्या...विभवानाम् that the wealth of the good is the property of others (*i. e.* is to be applied for the good of others) need not be expressly declared *i. e.* goes without saying. स्वः—स्वम् wealth, property. Compare for a similar idea 'आदानं हि विसर्गाय सतां वारिमुचामिव' ॥ रघु. IV. 86. आस्तां...नियुज्यते let alone riches (*i. e.* let us speak no more about her wealth being employed for the use of others); even if she accepted slavery to one like you, she will not be regarded as one who does what is unseemly. नियुज्यते lit. ordered, appointed. दत्त्वा...तप्यते even if she gave herself to thee, she would not be deceived; even if she gave her life, she would not repent (much less therefore when she gives only this हार). प्रणयि...सत्ताम् the greatness of the good is averse to repudiating those who love them (or those who come as suppliants) as it is bent on kindness (or courtesy). प्रणयिन् means 'a lover; a suppliant.' This is a general proposition put down before च० to induce him to accept the necklace sent by का०. न च...लज्जा greater shame is felt in offering presents to such persons than in asking favours from them. She means:—if I were to beg of you anything, I would feel no shame; but to make a present to

you which is not at all worthy of your noble virtues, causes the greatest shame. यत्तु सत्य...कादम्बरी to tell you the truth, का० feels that she has offended you by this incident (व्यतिकरः). She refers to her sending presents that are quite unworthy of the peerless worth of च०. Mark the loc. त्वयि. Verbs having the sense of 'offend' govern the gen. or loc. of the person offended. तदय...प्रेषितः—the principal sentence is अयं...हारः...तया (कादम्बर्या)...प्रेषितः. अमृत...हारः this necklace called शेष ('the remainder') because it was the only one left out of the jewels that rose at the time of churning out nectar. अमुनैव...दत्तः was given by the lord of waters to Prachetas (God Varuṇa) who came to his house as a guest being highly valued (by the ocean) for that very reason (*viz.* its being the only remaining jewel). '**प्रचेता वरुणः पाशी** यादसां पतिरप्पतिः' इत्यमरः. पाशभृता=वरुणेन (पाशं बिभर्ति इति पाशभृत्). वरुण is the lord of waters and is represented as having a noose in his hand to catch those who break his law. तयापि...प्रेषितः it (the necklace) has been sent to you by her also considering thy form worthy of this ornament and thinking that the sky alone is the proper abode (धाम) of the moon and not the earth. The last clause is an illustration. सुधासूतिः lit. the source of nectar. The moon is said to be full of सुधा (nectar), which is drunk by gods and the Manes. 'सूर्यरश्मिः सुषुम्नो यस्तर्पितस्तेन चन्द्रमाः । कृष्णपक्षेऽमरैः शश्वत्पीयते वै **सुधामयः** ॥' विष्णु० II. 11. 22; 'रविमावसते सतां क्रियायै **सुधया तर्पयते सुरान् पितृंश्च**' विक्रमोर्वशीय III. यद्यपि...कारणम् although men like you whose bodies are adorned by no other ornaments than their virtues, do not place on their bodies the load of ornaments that cause trouble and are highly thought of by low (lit. other) men, still कादम्बरी's love is a reason for you to do so in this case. निजगुणगणाः एव आभरणानि तैः भूषिताः अङ्गयष्टयः येषाम्. She means that he must put on the necklace for the sake of कादम्बरी who loves him, just as other great personages acted similarly under similar circumstances. किं न कृत...पाणिना Did not Lord Vishṇu place on his chest the piece of stone called कौस्तुभ, thus exhibiting his great regard for it because it was the brother (lit. born together with) of Lakshmí. कौस्तुभः अभिधानं यस्य. शार्ङ्ग (शृंगस्य विकारः शार्ङ्गं धनुः) पाणौ यस्य who has the शार्ङ्ग bow in his hand. कौस्तुभ was one of the jewels produced at the churning of the ocean. The word is derived as 'कुं भुवं स्तुभ्नाति व्याप्नोति इति कुस्तुभः अब्धिः तत्र भवः'. 'कौस्तुभाख्यमभूद्रत्नं पद्मरागो महोदधेः । तस्मिन् हरिः स्पृहां चक्रे वक्षोऽलंकरणे मणौ ॥' भागवत VIII. न च...अलम् and Vishṇu does not surpass you, nor does the Kaustubha jewel excel the necklace शेष in the slightest respect (lit.

quality); nor is Lakshmî able to approach to imitating Kâdambarî's beauty in the slightest degree. आकारस्य अनुकृतिः तस्याः कलया (अंशेन). मदलेखा wants to intimate that कादम्बरी and च० would make a most suitable match and should therefore marry. अतो... त्वत्तः hence she deserves this mark of respect from you (*viz.* the acceptance of the necklace). न चा...सरस्य nor is she unworthy of the progress of love *i. e.* she is quite worthy &c. नियतं...त्स्रक्ष्यति if you refuse (lit. break) her request (or love), then surely she will worry Mahâs'vetâ with thousands of taunts and then kill herself. The reason why she will taunt महाश्वेता is that it was the latter who brought चन्द्रापीड and recommended him to her as a noble prince. तरलिका was the friend and attendant of महाश्वेता and was sent by म० out of fear as to what may happen to का० and the desire to avert कादम्बरी's reproaches. तया...दिष्टमेव she also (*i. e.* महाश्वेता) has sent the following message to the prince. The genitive is used in place of the dative. न खलु...भङ्गः the noble prince should not crush the first impulse of कादम्बरी's love even in thought (much less in words or deeds). मदलेखा argued at great length that च० should accept the necklace and clinches her whole argument by the message of महाश्वेता for whom, she knew, चन्द्रापीड had the highest regard. तारा...तटे as a galaxy of stars on the slope of the golden mountain (मेरु). चामीकरम् gold. अचलः mountain. मेरु is said to be the golden mountain 'मेरुः सुमेरुर्हेमाद्रिः रत्नसानुः सुरालयः' इत्यमरः. For the stars revolving round मेरु see above (notes p. 62).

P. 76 l. 4–p. 77 l. 4. (चन्द्रापीडस्तु...दिवसो बभूव). जानासि... ग्राहयितुम् you know how to make others accept (your gifts). उत्तरा...कौशलम् thou, leaving no room for me to reply, hast shown thy skill in speech. अयि...कथा Oh! simple girl! who are we as regards ourselves (*i. e.* I am not master of myself) or who are we to accept or to refuse? All this talk (of accepting or refusing) is at an end. He means that he is powerless and entirely at their disposal. The com. explains 'आत्मनः भवदपेक्षया के वयम्। युष्माकं देवयोनित्वादिति भावः' He takes आत्मनः as referring to मदलेखा, कादम्बरी &c. But this appears to us entirely wrong. आत्मनः in the sentence 'के वयमात्मनः' can only refer to वयम् (*i. e.* चन्द्रापीड) if we bear in mind how आत्मन् is generally used. Our interpretation moreover yields a better sense. Compare for 'के वयम्' शाकुन्तल I 'के आवां परित्रातुम्'. सौजन्य...नियुज्यताम् I have been made an instrument in your hands (*i. e.* I am completely at your disposal) by you who are rich in goodness and I may be ordered to do good

or evil things at your will. अति...दासीकुर्वन्ति truly there lives not the man whom the virtues, discourteous themselves, of the most courteous कादम्बरी do not enslave. निर्गतं दाक्षिण्यं येभ्यः. The idea is:—कादम्बरी herself is अतिदक्षिणा; but her virtues are so discourteous (so assertive) that they enslave all. Or निर्दाक्षिण्य may mean 'not confined only to the south, but all-pervading.' The sentence is picturesque, on account of the antithesis between दक्षिणा कादम्बरी and निर्दाक्षिण्यगुणs. अनति...मस्यां (loc. abs.) when she (मदलेखा) had not gone far. क्रीडा...रुरोह. क्रीडा...गतं qualifies चन्द्रापीडं. उदय...चन्द्रमसम् who was like the moon on the rising mountain. चन्दन...धवलं (this applies both to चन्द्रापीड and चन्द्रमस्) who was white with the sandal, the fine garments and the necklace (given by मदलेखा). The moon also is white like चन्दन, दुकूल and हार. उत्सारित...गमना who rejected the royal emblems of staff, umbrella and chowrie and who forbade all her attendants from following her. उत्सारितानि वेत्रच्छत्रचामरचिह्नानि यया. निषिद्धं अशेषस्य परिजनस्य अनुगमनं यया. चित्ररथसुता = कादम्बरी. विविध...मनः she stole his heart with passionate glances, tremulous (तरङ्गित, or overflowing) with various graces. मुहुः—मुहुः used in two clauses have the sense of 'now—and again; at one time—at another time'. नितम्ब...लिखितेव She was as if painted, with her delicate left hand placed upon her round hip and with her right hand stretched along the garment she had put on and with her pupils motionless. प्रावृतं यत् अंशुकं तस्य अनुसारेण प्रसारितः दक्षिणकरः यया. The words प्रावृतांशुकानुसार &c. show that women in Bâṇa's time dressed (especially as regards what is called पदर in Marathi) like the women in महाराष्ट्र at present. मुहुर्जृम्भिका...वदनेव because she placed the inside of her hand on her slowly parting (yawning) lips, she seemed as if to have shut her mouth out of the fear of allowing his name to escape her lips. जृम्भिकायाः आरम्भे दत्तं उत्तानं करतलं यया तस्याः भावः जृम्भिका...तलता तया. तस्य (चन्द्रापीडस्य) गोत्रं नाम तस्य स्खलनं तस्मात् भीः तया. She placed her hand upon her lips when she yawned (as a gentlewoman should). The poet imagines that she did so, being afraid that if she opened her mouth चन्द्रापीड's name would escape her lips. जृम्भा was a sign of the passion working in her heart. मुहुरंशुक...ह्वानेव who had as if begun to call चन्द्रापीड on account of the noise made by the bees greedy for the fragrance of her breath and beaten by her with the fringe of her garment. अंशुकपल्लवैस्ताडिताश्च ते निश्वासामोदेन लुब्धाश्च मधुकराः तैः मुखरा तस्याः भावः तया. प्रस्तुतं आरब्धं आह्वानं यया. मुहुरनिल...संज्ञेव who as if made a sign (to च०) to embrace her by covering her breasts with her arms that were doubled (over the

breasts) in the hurried confusion due to the fact that her garment slipped aside by the wind. अनिलेन गलितमंशुकं तस्मात् संभ्रमः तेन द्विगुणीकृतं भुजयुगलं तेन प्रावृतौ पयोधरौ यस्याः सा अनिल...पयोधरा तस्याः भावः ०पयोधरता तया. केश...स्कारेव who as if bowed (to च०) by her graceful movement in smelling the handful of flowers drawn from her beautiful hair. केशपाशात् आकृष्टानि कुसुमानि तैः पूरितः अञ्जलिः तस्य समाघ्राणं तस्य लीलया. उभयतर्जनी...द्गमेव who as if informed (him) of the appearance of longing in her heart by the fact that she revolved her necklace (प्रालम्बम्) of pearls on both her forefingers. उभयतर्जन्योः भ्रमितं मुक्ताप्रालम्बं यया तस्याः भावः उभय...प्रालम्बता तया; निवेदितः हृदयस्य उत्कलिकायाः (उत्कण्ठायाः) उद्गमः यया. प्रालम्बम्— 'प्रालम्बमृजुलम्बि स्यात् कण्ठात्' इत्यमरः—is a garland or necklace that hangs straight from the neck. She means that just as the necklace is revolving round her fingers so her heart is tossed by longing. मुहुरुपहार...वेदनेव who as if indicated the pain she suffered by the strokes of Cupid's arrows by the fact that she shook her hands when she stumbled on the flowers offered (on the pavement) to deities. उपहारकुसुमेषु स्खलनं (stumbling) तेन विधुतं करतलं यया तस्याः भावः तया; कथिता कुसुमायुधशरप्रहाराणां वेदना यया. She stumbled on flowers offered to gods and shook her hands when she did so out of regret. The poet imagines that she was pierced by the arrows of love (flowers are love's arrows) and expressed the pain by moving her hands. See above (Notes, p. 89) for the five flowery arrows of love. गलित...मन्मथेन who was as if bound down and handed over (to च०) by Cupid, because her feet were bound by the chain in the form of the girdle that slipped down (from her hips). गलिता रसना सा एव निगडः (शृङ्खला) तया नियमितौ चरणौ यस्याः तस्याः भावः गलित...चरणता तया. चलित...दुकूला whose loose silk garment was held fast by her thighs that were shaking (through emotion). चलिताभ्यां ऊरुभ्यां विधृतं शिथिलं दुकूलं यया. क्षितितल ...कुचा whose breasts were covered by a part (the end, the skirts) of her garment that reached the ground. क्षितितले दोलायमानं अंशुकं तस्य एकदेशेन आच्छादितौ कुचौ यया. This also confirms what was said above by us on 'प्रावृतांशुकानुसार &c.' चकित...लता the creeperlike folds (on whose abdomen) disappeared when she turned aside startled. चकितं यत् परिवर्तनं तेन त्रुट्यन्ती त्रिवलीलता यस्याः. As she turned aside, the skin was extended on one side and the folds vanished. अंस...कमला whose lotus-like hand was engrossed in collecting together the mass of her hair (चिकुर) that had fallen loose on her shoulders. अंसयोः स्रस्तः चिकुराणां केशानां कलापः तस्य संकलने आकुलं करकमलं यस्याः. कटाक्ष...कपोलम्—these two adjectives

qualify वदनम्, which is the object of साचीकृत्य. कटाक्ष...कपोलम् the lotus-flower placed on the ear of which (face) was whitened by the casting of her glances and the cheeks of which were made gray by the white chunam in the form of her embarrassed smile. कटाक्षस्य क्षेपेण धवलीकृतं कर्णोत्पलं यस्मिन्. विलक्ष्यमाणं स्मितं एव सुधा तस्याः धूलिः तया धूसरितौ कपोलौ यस्य. Both smiles and सुधा are white. The reading विलक्षस्मित of K is good and means the same thing as विलक्ष्यमाणस्मित. We must moreover admit that विलक्ष्यमाणस्मित occurs very rarely if at all; while विलक्षस्मित is frequently met with. साचीकृत्य=तिर्यक् कृत्वा. 'तिर्यगर्थे साचि तिरोऽपि' इत्यमरः. साचीकृत्य is an *ind. p. p.* of साचीकृ, a च्वि formation. साची...वदनं bending her face aside. अनेक...भङ्गुरम् (अनेके रसाः तेषां भङ्गिः रचना तरङ्गो वा तया भङ्गुरं यथा स्यात् तथा, अव्ययीभाव) विलोकयन्ती looking (at च०) crookedly (भङ्गुरम्) on account of the waves of different sentiments (that agitated her heart). उपसं...बभूव the day became red having contracted (or withdrawn) its rays.

P. 77 ll. 5–18. (अथ हृदय...चन्द्रापीडः) Here follows a progressive description of evening as indicated by the words अथ, क्रमेण, शनैः शनैः. The student should compare with this, the description of sunset on pp. 25–26 and p. 34 of the text. हृदय...पूष्णि when the sun, lord of the life of lotuses (राजीवम्) and sovereign of the number (चक्रवालम्) of worlds, became red as if with the राग in his heart (redness; passion) for the lotus plants. The plain idea is that the sun's disc became red. The poet imagines that the redness (राग) was due to the राग (passion) of the sun's heart felt for the lotus-plants. We have often seen above that a loving heart is said to be red. The कमलिनी blooms by daylight and hence the sun may be said to be her lover. Dr. Peterson translates 'the sun reddens as if with the redness (passion) which the lotus flowers are losing.' We fail to see, with all deference, how he brings out that sense from the words हृदयस्थित &c. क्रमेण...व्योम्नि when the sky was tinged with a red hue as if with the eyes of loving women, that (eyes) were red through indignation at a delay that had lasted the whole day. दिनं परिलम्बनं (द्वितीया त०) तेन रोषः तेन रक्ताभिः. संक्रामितः शोणिमा (from शोण according to 'पृथ्वादिभ्य इमनिज्वा') यस्मिन् (*adj.* of व्योम्नि). The women had made an appointment the previous night to meet their lovers again that night. They could not, however, brook the delay caused by the passing of the whole day and hence were indignant (probably at the sun who did not travel faster). Or we may dissolve 'दिवसस्य परिलम्बनम्'—the day seemed to them drawn out to an unusual length

(as it may appear to a person who is intensely waiting for something) and hence they were indignant. संहृत...वाजिनि when the sun, whose horses are as green as those of a fully-developed (जरठ or old) हारीत bird, had withdrawn all its light. संहृतं शोचिः (तेजः) येन. Compare हारीतहरितवाजिनि above (p. 34 l. 19). रवि...वनेषु when the groves of lotus-plants, the line of flowers in which had closed their petals on account of the separation from the sun, began to appear green. During the day the lotuses were fully expanded and hence the कमलवन had the colour of the flowers. But when at sunset the flowers closed their petals, only the green leaves were seen prominently and hence the word हरितायमानेषु. रविविरहेण मीलिता सरोजानां संहतिः (समूहः) येषु. श्वेताय...खण्डेषु when the groves of कुमुद्s(that bloom at night) appeared white. नीलाय...मुखे when the evening (lit. face of night) grew dark. पुनर्दिन...मालिनि when the sun (गभस्तिमालिन्) became invisible together with its rays that glow as if with the hope of being united again with the glory of the day. तत्काल...जीवलोके when the world of mortals was flooded with the glow of twilight that appeared (विजृम्भित) at that moment as if with the ocean of राग (redness, love) welling out of the heart of Kādambarî. कुसुमा...तिमिरे when darkness of the colour of young तमाल trees (the leaves of which are dark) spread over all, bringing tears to the eyes of proud women, and looking as if it were the smoke of thousands of the hearts (now desolate) of chakravâkas that were being burnt by the fire of Love. जनितं मानिनीनयनवारि येन; तरुणतमालस्य इव त्विट् यस्य. When fire burns smoke is produced. The चक्रवाक being separated at sunset from its mate suffered from the fire of love. For जनितमानिनी°, compare 'मानिनीमानशत्रौ' above (text p. 52 l. 10) and our notes thereon. दिक्करि...गगने when the sky had bright stars twinkling in it as if it were a shower of the spray scattered by the trunks of the elephants of the quarters. दिक्करिकरैः आकीर्णः सीकरस्य आसारः (वृष्टिः) यस्मिन्. श्वेतायमानः तारागणः यस्मिन्. For दिग्गजs, see above (notes p. 169). जाताया... वेलायाम् when the time was unfit for seeing objects (*i. e.* when nothing could be seen by the eye). क्रीडा...नितम्बात् from the slope of the pleasure-mountain.

P. 77 l. 18-p. 78 l. 6. (ततोऽचिरादिव...द्रष्टुमागतेति). ततो...सुधासूतिः—the principal sentence is ततोऽचिरादिव...उदगाद्भगवान्...सुधासूतिः. गृहीतपादः...कुमुदिनीभिः who was as if worshipped by the night lotus plants that as if seized his पादs (rays, feet). Holding the feet of a man is a way of making him favourably disposed. The कुमुदिनीs received the पादs (rays) of the moon. प्रसाद्यमानः

has also another sense 'becoming whiter.' The moon is at first red when it rises on the horizon and then becomes white. कलुष...न्नाशाः who made bright (reconciled) the quarters whose faces were darkened as if they were angry. One who is angry has a dark lowering look. The quarters were dark (कलुष) before the moon rose and are represented as if angry. A person in anger requires to be reconciled. कलुषं मुखं येषाम् qualifies आशाः (दिशः). प्रबो...कमलिनीः avoiding the day lotus plants that were asleep (*i. e.* that had closed the petals of their flowers) as if from fear of awakening them. लान्छन...समुद्वहन् under the guise of the spot bearing on his chest as if the night. The moon had the dark spot upon it. The poet says that it was not so and that it was really निशा, the beloved of the moon, resting on his chest. The moon is often called निशानाथ. रोहिणी...दधानः bearing the red glow of its rise as if it were the red Alaktaka dye sticking to it when Rôhiṇî (his favourite) kicked him (in प्रणयकोप). For रोहिणी° &c, see above 'रतिकलहकुपितरोहिणीचरणालक्तकरसलाञ्छितमिव' (p. 36. l. 1 text) and our notes thereon (pp. 80–81). तिमिर...सर्पन् approaching the heavens veiled in darkness as if it were an अभिसारिका who is veiled by a dark garment. तिमिरमेव नीलं अम्बरं (वस्त्रं) यस्याः (or तिमिरेण नीलं अम्बरं आकाशं यस्याम्, with reference to दिवम्) and तिमिरवत् नीलं अम्बरं (वस्त्रं) यस्याः (with अभिसारिका). अति...सौभाग्यम् scattering love (or beauty) because he was extremely dear (to all). अतिवल्लभतया may possibly mean 'because he had many wives.' He scattered his love (सौभाग्यम्, also 'loveliness)' because he had so many wives who wanted it. The 27 नक्षत्रs are the moon's wives. ईक्षणोत्सवः a delight to the eyes. सुधासूति the spring of nectar *i. e.* the moon. See notes above (p. 173) उच्छ्रिते...अधिशिश्ये the principal sentence is उच्छ्रिते...श्वेतभानौ... चन्द्रापीडः...मुक्ताशिलापट्टम्...अधिशिश्ये. उच्छ्रिते...दिशि when the moon had risen high, the one umbrella of the sovereignty of cupid, the husband of the bride—lotus-plant, and the graceful ear-ornament of night and the brightener of all the quarters. कुसुमायुधस्य आधिराज्यं तस्मिन् एकं (केवलं) आतपत्रम्. कुमुदिनी एव वधूः तस्याः वरः. विभावरी (निशा) तस्याः विलासार्थं दन्तपत्रम्. A white umbrella is an emblem of sovereignty. The moon being round and white resembles an umbrella. It is also a friend and excitant of Love, whose dominion extends over all. Hence the moon is called कुसुमा° &c. दन्तपत्रम् seems to have been a white ear-ornament (perhaps originally made of ivory). Compare 'विलासिनीविभ्रमदन्तपत्रमापाण्डुरं केतकबर्हमन्यः' रघु° VI. दन्तादि...भुवने when the world appeared

as if carved out of ivory. कुमुदमय्याः is an *adj.* of गृहकुमुदिन्याः, which is to be connected with तीरे (l. 2). चन्द्रा...तयैव constitutes the reason why गृहकुमुदिनी is said to be कुमुदमयी. चन्द्रा...तयैव on account of the very fact that moon-light fell thickly upon it (चन्द्रातपस्य निरन्तरता अभिव्याप्तिः तया). कुमुदमय्या इव गृहकुमुदिन्याः तीरे on the bank of a lotus-pond near the house, that was as if full of कुमुद lotuses. कुमुदs are white; the bright moonlight fell on the lotus pond, which, though it had really only a few कुमुदs blooming, looked as if it were full of कुमुदs on account of the moonlight. कुमुदिनी means 'a place containing कुमुदs' according to 'पुष्करादिभ्यो देशे' पा० V. 2. 135 (पुष्करिणी । पद्मिनी । देशे किम् । पुष्करवान् करी । सि. कौ.). कल्लोल...तीरे on the bank (of the कुमुदिनी), the steps (सोपानं) leading to which plastered with chunam were washed by ripples (कल्लोल) of the pond, on which (bank) blew breezes stirred by the fan of the small waves (of the pond), on which pairs of Haṁsas had fallen asleep and where pairs of chakravāka birds were garrulous (वाचाल, cackling) through separation (from their mates). कल्लोलैः धौतं सुधया धवलं सोपानं (सह उप उपरि आनः गमनं अनेन) यस्मिन्. तनवः (लघवः) तरङ्गाः एव तालवृन्तं ('व्यजनं तालवृन्तकम्' इत्यमरः, तालस्येव वृन्तमस्य । ताले करतले वृन्तमिव बन्धनमस्य) तस्य वातः तं वहतीति; विरहेण वाचालं चक्रवाकमिथुनं यस्मिन्. वाचाल and वाचाट are used in a bad sense 'who talks much that is nonsensical'; while वाग्मिन् is used in a good sense 'an eloquent man.' 'वाचो ग्मिनिः' पा० V. 2. 124. 'आलजाटचौ बहुभाषिणि' पा० V. 2. 125 वार्तिक 'कुत्सित इति वक्तव्यम्' (कुत्सितं बहु भाषते वाचालः। वाचाटः। यस्तु सम्यग्बहु भाषते स वाग्मीत्येव। सि. कौ.). The student should remember that it was night at the time and hence चक्रवाकs were separated. कुमुद...दन्तुरम् that (शिलापट्ट) was bristling (दन्तुर) with the tracery (पत्रलता) drawn on its edges with lines of कुमुद petals. अवदात...हारम् that (०पट्ट) had offered upon it a garland of pure (*i. e.* white) सिन्धुवार flowers. अवदातं सिन्धुवारदाम तस्य उपहारः यस्मिन्. मुक्ता...शिश्ये (चंद्रापीड) lay upon a slab of stone white like a pearl (or made of pearls) as cool as moonlight.

P. 78 l. 7—P. 79 l. 15. (अथ चन्द्रापीडः...क्षपितवान्). अप...चिह्नाम् who had removed all the insignia of royalty. इतरा...भरणाम् who wore a single necklace, like another (*i. e.* an ordinary) woman. एकावली एव एकावलीमात्रं आभरणं यस्याः. For इतर, compare प्राकृतेव below and 'अद्य त्वितर इव परिभूय ज्ञानम्' &c' (p. 29. l. 19). एकावली is a necklace containing only one row of pearls. एककर्णे अवसक्तं (placed) दन्तपत्रं (ear-ornament) यया. इन्दु...दधानाम् wearing

the petal of a कुमुद lotus delicate like the budding digit of the moon as an ear-ornament. इन्दुकला एव कलिका तद्वत् कोमलम्. ज्योत्स्ना... बिभ्रतीम् wearing two fine garments of the heavenly tree (कल्पद्रुम) as pure as moonlight. तत्काल...देवताम् who looked the very goddess of moonrise in the garb that was very charming on that occasion. कादम्बरी herself was fair and moreover had about her at the time everything white, *e. g.* एकावली, चन्दनरस, दुकूल, कुमुद &c. and hence the उत्प्रेक्षा. प्रीति...दर्शयन्ती showing the charm (or delicacy) of her love. प्राकृतेव like an ordinary woman. अध्यास्यताम् (*Imperative pass.* of आस् with अधि). असकृ...मानोपि although pressed often. उपचक्रमे began. क्रम् takes आत्मनेपद, when preceded by प्र and उप in the sense of 'begin' according to 'प्रोपाभ्यां समर्थाभ्याम्' पा० I. 3. 42. दृष्टि...ग्रहस्य in me (in my heart) who am your slave and who am gladdened even by a glance, there is no room for the favour of conversation &c., much less for such a grace as a visit from you). Mark the extremely courtly speech of च०. He depreciates himself, calls himselt दासजन, भृत्यजन &c. and indulges in rather insincere hyperbole. He means that he is quite content with the glance of का०. The favour of speech is more than he needs. न खलु...रेकः and though I think carefully still I cannot find even the slightest merit in me which deserves such height of favour. अतिसरल...रुध्यते that you are so attentive even to a new servant (like myself) is (due to) thy great straightforwardness and thy goodness that is charming because it lays aside pride. अपगतः अभिमानः यस्याः सा अपगताभिमाना चासौ मधुरा च (कर्म०). Compare the words of मदलेखा above 'तवेयमपहस्तिताहंकारकान्ता पेशलता, p. 74 l. 15). अनुरुध्यते (त्वया) is used impersonally. प्रायेण...मन्यते probably कादम्बरी considers me a churl who is to be won over by formalities (*i. e.* external display of civility). He means:—a person who is courteous by nature does not stand on ceremony and does not require to be addressed in formal and courtly language. मदलेखा has been indulging in hyperbolical and courtly language to win me over, from which I infer that she (and therefore her dear friend कादम्बरी) look upon me as wanting in natural courtesy. उपचारेण हार्यम् (*pot. pass. p.* of हृ). धन्यः...स्यात् blessed are your servants over whom you have control. This implies that he is अधन्य, because he is not looked upon by her as her परिजन and is most formally addressed by her. आज्ञा...दरः What honour can possibly be (required to be) shown to a servant who is fit only for executing his share (संविभाग) of the commands issued by his master). आज्ञानां संविभागः तस्य करणं तस्य उचिते. He

means that the master need not show great concern and regard for a servant whose only business is to execute his commands; and that as he (च०) looks upon himself as कादम्बरी's servant, she need not cajole him so much and need not treat him with such formal respect. Mark the use of इव with the forms of किम्. क इव or किमिव means 'what indeed or what possibly.' Bâṇa is very fond of using these two words; note मदलेखा's words above 'तवेयं...पेशलता प्रीतिपरवशं जनं किमिव न कारयति (p. 74 l. 16). Compare also 'परैस्त्वदन्यः क इवापहारयेन्मनोरमामात्मवधूमिव श्रियम्' किरातार्जुनीय I. परोप...जीवितम् my body is an instrument for obliging others and my life is as light (worthless) as a blade of grass. He means that his body is not his own; even if he were to offer his life to का०, there would be no fit return for का०'s favour, as his life is worthless. अपत्रपे...यास्ते I am ashamed to make a present to you who come here as a guest (of my life and body) in return for the favours (you bestowed). We must understand शरीरम् and जीवितम् as the objects of उपायनीकर्तुम् or we may read परोपकार...यास्ते as one sentence. The price at which a thing is bought or what is given in exchange for a thing is put in the instrumental; and hence त्वत्प्रतिपत्तिभिः (in return for the marks of regard you showed). वयमेते...गरीयस्त्वम् Here am I, here is my body, my life, my senses, raise to distinction (greatness) one of these by accepting it. परिग्रहः acceptance. गरीयस्त्व abstract noun from गरीयस् (comparative of गुरु). आक्षिप्य interrupting. भवत्वति...कादम्बरी have done with this extreme ceremony; indeed my friend का० is pained. Or it would be better to take अतियन्त्रणया with खिद्यते and translate 'Let it be (as you say), but my friend is pained by your ceremonious talk.' सर्वं...रोप्यते all this has been accepted by her even without (अन्तरेण) your words; but why is she kept in suspense (lit. placed on the swing of doubt) by your speech that is unsubstantial because it is too flattering? उपचारेण फल्गु 'असारं फल्गु' इत्यमरः. She means that courtly and flattering language leads to the inference of insincerity and makes her doubt whether च० is really in earnest and loves का०. कृतप्रस्तावा who made (created) occasion to speak. कथं तारापीडः how is king तारापीड? तारापीड and विलासवती were the parents of चन्द्रापीड and शुकनास was the prime minister of तारापीड, who was king of उज्जयिनी. कियत्यध्वनि सा how distant is it? अध्वन् *m.* road; distance. The loc. is used according to the Vârtikas 'यतश्चाध्वकालनिर्माणं तत्र पञ्चमी । तद्युक्तादध्वनः प्रथमासप्तम्यौ । कालात्सप्तमी च वक्तव्या' The point of time or space from which 'some distance in time or space' is measured is put in the ablative case;

the word denoting 'distance in space' is put either in the Nom. or Loc. and that denoting 'distance in time' in the Loc. केयूरकं... परिजनं च Ordering केयूरक and her servants to sleep not far from Chandrâpîḍa. सित...चकार she adorned (slept) a bed placed under a canopy (वितानः-नम्) of white silk garment. सितं दुकूलं एव वितानं तस्य तले आस्तीर्णम्. निरभि...कादम्बर्याः humility, beauty and depth of कादम्बरी· निष्कारण...महाश्वेतायाः causeless kindness of महाश्वेता. सुजनतां मदलेखायाः goodness of मदलेखा. महा...जनस्य the dignity of the attendants. मनसा भावयन् revolving in his mind. संवाह्यमानचरणः whose feet were shampooed. क्षणदा night. क्षपितवान् passed (*past act. p.* of the *caus.* of क्षि).

P. 79 l. 16–p. 80 l. 5. (अथ क्रमेण...जगाम). The poet now describes the last part of night and daybreak. कादम्बरी...तारापतिः the lord of stars (the moon), weary of being kept awake for seeing Kâdambarî, descended as if to sleep to the grove on the shore (of the western sea), that (grove) had new shoots of ताल, तमाल, ताली and plantain trees and that was cool with the breeze wafted from the few (प्रविरल coming at long intervals) waves. The idea is :—the moon as if wanted to see कादम्बरी and therefore kept awake. But का० kept herself to her couch and hence he could not see her. Being weary of waiting be descended to sleep. कन्दलः-लम्-sprout (कन्दलाः सन्ति अस्याः इति कन्दलिनी). अभ्यर्ण...चन्द्रिका moonlight faded as if with the hot sighs of loving women distressed (विधुर) by the separation (from their lovers who would get up when day broke) that was drawing near (अभ्यर्ण). चन्द्रापीड...लक्ष्मीः Lakshmî (Goddess ; beauty), as if Love had sprung up in her at the sight of Chandrâpîḍa, having passed the night on moon lotuses, now fell upon the day-lotuses. The plain idea is that the moon lotuses began to fade and the day lotuses began to bloom. The poet represents that Lakshmî had as if fallen in love with च०, and so passed the night in कुमुद्s (to allay her fever of love) and when they began to fade, she passed on to the opening day-lotuses. चन्द्रापीडविलोकनेन आरूढः मदनः यस्याम्. कुमुददलोदरेषु नीता निशा यया. क्षणदापगमे at the close of night. स्मृत्वा...प्रदीपेषु when the palace lamps grew pale as if dwindling in longing as they remembered the blows of the lotuses placed on the young women's ears. क्षामता being exhausted or weak. पाण्डुः तनुः येषाम्. स्मृत्वा...प्रहाराणाम्—स्मृ governs the geni. according to the sûtra 'अधीगर्थदयेशां कर्मणि' पा० II. 3. 52 (एषां कर्मणि शेषे षष्ठी स्यात्). Roots having the sense of 'to remember,' and the roots दय् and ईश् govern the geni. of the object. The idea is :—the lamps were

struck with the उत्पलs on their ears by young women when they wanted to extinguish them. At day-break, the light of the lamps grew faint. This (fading, क्षामता) the poet represents as due to the longing felt by the lamps for being struck again. One who is intensely longing, becomes thin (क्षाम). अनव...मातरिश्वसु when the breezes of dawn carrying the fragrance of the flowers of creepers, began to blow, graceful (breezes) like the breath of cupid exhausted by incessantly discharging arrows. अनवरतः शरक्षेपः तेन खिन्नः अनङ्गः तस्य निश्वासः तस्य इव विभ्रमः येषाम् (*adj.* of मातरिश्वसु). लताकुसुमानां परिमलः येषु. The निरुक्त derives मातरिश्वन् as 'मातरि अन्तरिक्षे श्वसिति मातरि आशु अनिति इति वा.' Another derivation is 'मातरि अन्तरिक्षे श्वयति वर्धते.' One who is exhausted, breathes heavily. The morning breezes wafting the perfume of flowers are represented to be like the breaths of exhausted काम. मन्दर...तारकासु when the stars began to disappear at the advance of daybreak and resorted as if through fear, to the thick bowers of creepers on Mount Mandara. अरुणः 'the red colour of the dawn,' personified as the charioteer of the sun. उपप्लविनी means 'suffering harm or misfortune.' It is not quite clear why मन्दर is chosen as the mountain to which the stars resort. The idea, it seems to us, is as follows:—At the approach of day-break, the stars in the east would first disappear. मन्दर is said to be a mountain to the east of Mountain Meru. The stars are said in the Purâṇas to revolve round Meru. So the stars disappearing in the east are naturally said to conceal themselves in the bowers of Mandara. 'मेरोश्चतुर्दिशं तत्र नवसाहस्रविस्तृतम् । इलावृतं महाभाग चत्वारश्चात्र पर्वताः ॥ 15 विष्कम्भा रचिता मेरोर्योजनायुतमुच्छ्रिताः । पूर्वेण मन्दरो नाम दक्षिणे गन्धमादनः । विपुलः पश्चिमे पार्श्वे सुपार्श्वश्चोत्तरे स्थितः ॥' 16. विष्णुपु० II. 2. N reads सुमन्दर, which the com. explains as मेरु (on what authority we do not know). क्रमेण...सवितरि when the sun rose gradually, with its orb slightly red, as if redness had stuck to it on account of its dwelling in the hearts of Chakravâkas. चक्रवाकहृदये निवासः तेन लग्नः अनुरागः यस्य. The idea is—the चक्रवाकs were separated from their mates at night and therefore were thinking of the sun whose rise would unite them with their mates. So the sun dwelt in the loving hearts of चक्रवाकs and was therefore reddened as if by the glowing hearts. कृत...स्कृतिः who performed his morning adoration. कृता संध्यायाः नमस्कृतिर्येन. आदौ गतः पश्चात् प्रतिनिवृत्तः (कर्म०) तेन who went and returned. अङ्गनसौधवेदिका a seat in a house built on the courtyard; or a seat plastered with chunam on a courtyard.

P. 80 l. 5–p. 81 l. 3. (ददर्श च...भवतीति). ददर्श...भेजे—the

principal sentence is ददर्श...महाश्वेतां (p. 80 l. 15)...कादम्बरीं समुपसृत्य कृतनमस्कारः...आसनं भेजे. All the instrumentals from °स्फलाटिकाभिः to पठन्तीभिः are to be connected with उपास्यमानाम् (p. 80 l. 12). धवल...परिव्राजिकाभिः (waited upon) by female ascetics with marks of white ash on their forehead, whose hands were quickly moving as they turned the rosary, who had taken the vow of a पाशुपत (a devotee of S'iva) and whose robes were red with mineral dyes. धवलं भस्म तस्य ललाटिका यासां. अक्षमालिकायाः परिवर्तनेन प्रचलं करतलं यासाम्. धातुरागैः अरुणं अम्बरं यासाम्. परिणत...वाहिनीभिः (Buddhist nuns) who had taken the vow of wearing red robes, whose red robe was constituted by the bark of a fully grown palm-fruit. परिणतं तालफलं तस्य वल्कलमेव लोहितं वस्त्रं यासाम्. सित...व्यञ्जनाभिः (waited upon by nuns) whose characteristic was a white piece of cloth and who had tightly covered their breasts with a white robe. सितवसनेन निबिडनिबद्धः स्तनपरिकरः स्तनयोः आभोगः याभिः. श्वेतपटः व्यञ्जनं यासाम्. The women referred to here seem to belong to the Jaina sect. N reads श्वेतपटव्यजनाभिः that had fans of white cloth. It is not a good reading. जटा...तापसीभिः (waited upon) by female ascetics who bore all the characteristics of a male student (वर्णिन्=ब्रह्मचारिन्) as they had matted hair, deer-skin, the girdle of मुञ्ज grass, bark garments and the staff of Palâs'a. वर्णिनः इव चिह्नानि यासाम्. जटाश्च अजिनं च मौञ्जी च वल्कलं च आषाढश्च जटा...षाढम् (समाहारद्वन्द्व or °षाढाः, द्वन्द्व) तत् or तान् धारयतीति. 'वर्णिनो ब्रह्मचारिणः' इत्यमरः. वर्णिन् means a ब्रह्मचारिन् according to 'वर्णाद्ब्रह्मचारिणि' पा° V. 2. 134. (वर्ण+इन्). कालिदास frequently uses वर्णिन् in this sense. Compare कुमार° V. 52 'सखी तदीया तमुवाच वर्णिनं &c.' and again 'अथाह वर्णी विदितो महेश्वरः' &c V. 65 and रघु° 'वर्णाश्रमाणां गुरवे स वर्णी विचक्षणः प्रस्तुतमाचचक्षे' V. 19. जटा, अजिन, मौञ्जीमेखला and पालाशदण्ड are the characteristic marks of a ब्रह्मचारिन् (ब्राह्मण). Compare the description of शिव in the disguise of a बटु 'अथाजिनाषाढधरः &c.;' see मनुस्मृति II. 41—49. As these were worn by the तापसीs they are called वर्णिचिह्नाभिः. Dr. Peterson takes 'वर्णिन्' to be a particular order of monks, which, with all due deference, seems to us unnecessary and unwarranted. साक्षा...देवताभिः who (तापसीs) were as if the deities of the Mantras incarnate. Each Vedic verse is addressed to some deity. पठन्तीभिः has स्तुतीः as its object. अम्बिका is पार्वती. कार्तिकेय—the son of शिव and पार्वती. The worship of कार्तिकेय is now almost extinct. But from पतञ्जलि's remarks on the sûtra 'जीविकार्थे चापण्ये' V. 3·99 it seems that images of स्कन्द (*i. e.* कार्तिकेय) were worshipped in his day, 'अपण्य इत्युच्यते तत्रेदं न सिध्यति शिवः स्कन्दः विशाख इति । किं कारणम् । मौर्यैर्हिरण्यार्थिभिरर्चाः (*i. e.* प्रतिमाः idols) प्रकल्पिताः । भवेत्तासु न स्यात् । यास्त्वेताः संप्रति पूजार्थास्तासु

भविष्यति ।' महाभाष्य vol. II. p. 429. विष्टरश्रवसः of Vishṇu. 'विष्णुर्नारायणः कृष्णो वैकुण्ठो **विष्टरश्रवाः**' इत्यमरः. 'विष्टरः वृक्षः, तरुश्चात्र अश्वत्थोऽभिमतः । विष्टरो दर्भमुष्टिरिव श्रवसी कर्णौ अस्य इति वा ।' व्याख्यासुधा. जिनः—a name of Buddha. 'समन्तभद्रो भगवान्मारजिल्लोकजिज्जिनः.' इत्यमरः. जिन also means 'a Buddhist or Jaina saint.' आर्यविलोकितेश्वरः (we should rather read आर्यावलोकितेश्वरः) a particular Âchârya (बोधिसत्त्व) worshipped by the northern Buddhists. अर्हत् a sanctified teacher of the Jainas, a तीर्थंकर. It is applied also to बुद्ध. Compare the words often occurring in Pâli texts 'नमो तस्स भगवतो अरहतो सम्मासम्बुद्धस्स.' The usual Jaina नोक्कार (salutation) is 'नमो अरिहन्ताणं नमो सिद्धाणं.' विरिञ्चः (ञ्चिः) Brahmâ (विरचयतीति विरिञ्चः). The student will note that besides the Brahmanical Trimûrti of Brahmâ, Vishṇu and S'iva, people praised Buddha and Jaina saints also. In Bâṇa's day Bauddhas, Jainas and followers of the Vedic religion lived peacefully together. उपास्यमानाम् qualifies महाश्वेतां below. अन्तः...संमानयन्तीम् who honoured the elderly kinswomen of the king of the Gandharvas, that came to see her and that were highly esteemed (अभ्यर्हित) by the women in the harem with respectful salutations, conversations, by rising to receive them and by offering to them cane seats that were near. पृष्ठत...दत्तावधानां (कादम्बरी) who paid attention (दत्तं अवधानं यया) to (the recitation of) the Mahâbhârata that surpasses (lit. greater than) all other auspicious things and that was being recited by Nârada's daughter who sang with a sweet voice (कला गीः यस्याः) to the accompaniment (तानः) of two flutes as sweet as bees played by a pair of Kinnaras sitting behind her. तानः a protracted tone. सर्वमङ्गलेभ्यः महीयः (comparative of महत्) or सर्वमङ्गलैः महीयः. The ladies in Bâṇa's day seem to have been in the habit of listening as at present to the recitation of the stories from the महाभारत. पुरो...विलोकयन्तीम् who looked in a jewelled mirror held before her at her lip that was white-red like a piece of cloth which is first rubbed with bees' wax and then has it rubbed off, that (lip) was bathed in the moonlight of her teeth, and the inside of which (lip) was darkened by the colour of the betel. ताम्बूलरागेण बद्धा कृष्णिका (darkness) तया अन्धकारितं अभ्यन्तरं यस्य. उन्मृष्टं मधूच्छिष्टं (bees' wax) यस्मात् स उन्मृष्टमधूच्छिष्टः पट्टः तद्वत् पाटलम्. शैवल...प्रदक्षिणाम् who was honoured with a bow and with a प्रदक्षिणा in departing by a tame goose that wandered round her in a circle with its eyes raised up and cast towards the शिरीष flower on her (कादम्बरी's) ear in its longing for moss (शैवलः) as if it (goose) were the morning moon. कर्णपूरशिरीषे प्रेषिते उत्ताने विलोचने येन. बद्धं मण्डलं यथा स्यात् तथा. प्रणामश्च प्रदक्षिणा च प्रणामप्रदक्षिणे; क्रियमाणे गमने

प्रणामप्रदक्षिणे यस्यै. कादम्बरी wore a शिरीष flower on her ear, which the goose mistook for moss; therefore it moved round her in a circle to seize it. The poet represents that the कलहंस was as if the morning moon bowing to and going round कादम्बरी before his departure. When one departs on a journey, one bows to some deity and goes round it reverentially. कलहंस is white and hence represented as the morning moon (that is pale). सुधावेदिकायाम् on a raised seat that was white-washed. स्फुरितं कपोलोदरं यस्मिन् that produced dimples on his cheek. तावतैव... प्राया who (महाश्वेता) understood his intention from that much (from his look at her and smile). भवत्या...वक्तुम्—च० is softened by your virtues as the moonstone by the rays of the moon and cannot speak out himsellf. जिगमिषति = गन्तुमिच्छति (desiderative of गम्). पृष्ठतो...मास्ते the princely host he has left behind is in distress, because it does not know what has become of him. युवयो: is to be connected with प्रीतिः. कमलबान्धव is the sun and कुमुदनाथ is the moon. आ प्रलयात् till the day of universal doom. आ in the sense of 'till, as far as' governes the ablative according to 'आङ् मर्यादाभिविध्योः' पा० II. 1-13. (विना तेन इति मर्यादा, सह तेन इति अभिविधिः). अभ्यनुजानातु permit, approve.

P. 81 ll. 4–26. (अथ कादम्बरी...रात्रिः). स्वाधीनो...रात्मा I, together with my servants, belong to the prince as his own (स्वः) soul. क इव...रोधः where is the necessity in this case for a request (or for coaxing). तस्याश्च...गृह्यमाणः who was drawn by the affectionate eye and mind of का०. बहु...लोकः people do not trust those who talk much.बहुभाषिणः—object ofश्रद्दधाति. स्मर्तव्यो...कथासु I should be remembered in talking to your servants. च० expresses his great humility in this sentence. कादम्बरीवर्जम् is a gerund in अम् (कादम्बरीं वर्जयित्वा —except का०). गुण...कृष्टः drawn by their reverence for च०'s virtues. आ...वव्राज followed him as far as the outer arched gate. प्रवृत्तः started. गच्छतश्चास्य...मासीत् while on his way, the daughter of चित्ररथ (कादम्बरी) was not only सर्वाशानिबन्धन (the stay of all his hopes) in his mind but also outside. The word सर्वा...बन्धन has a double meaning:—(I with reference to his mind) 'the stay of all his hopes (आशा)'; (II with reference to बहिः) 'his support in all the directions (आशा).' He saw nothing else in all directions but का०; all his thoughts also were about का०. तथा हि 'to explain'. The poet now describes how च० saw का० in different directions *viz.* behind him, before him, overhead and below. तन्मयेन...पृष्ठतः with a mind absorbed in thoughts of her, he saw her behind him sticking to him out of the

agony of the unbearable pain of separation. असह्यं विरहदुःखं तस्य अनुशयः तेन लग्नाम्. कृत...पुरस्तात् (he saw) her before him as if she barred his way. कृतः मार्गगमनस्य निरोधः यया. वियोगा...नभसि (he saw) her, as if cast in the sky by the force (आवेशः entrance, seizure) of the longing of his heart that was distressed by parting from her. वियोगेन आकुलं हृदयं तस्य उत्कलिका (उत्कण्ठा) तस्याः आवेशः तेन उत्क्षिप्ताम्. The idea is:—का०'s image was enshrined in च०'s heart; but now, being separated from her, longings for her rushed into his heart and thus forced up (in the sky) her image. सम्य...वक्षः-स्थले (he saw) her whose mind was distressed by separation sitting on his chest as if because she wanted to see his face well (clearly). If we want to see anybody's face clearly, we must draw very near him. का०, being विरहातुर, wanted to see च० and therefore as if sat on his chest. That she was on his chest was merely the fancy of च० called up by his mind that saw nothing but her. The com. in N connects सम्यगालोकयितुं वदनं with the preceding clause; but this seems wrong. Symmetry requires that we should stop after नभसि, as we do after पृष्ठतः, पुरस्तात् and उरःस्थले. Moreover it is not clear how the face can be seen better if she were cast in the sky. संनिविष्टम् encamped. इन्द्रायुध...सारेण following the track of इन्द्रायुध's hoofs. स्कन्धावारः (स्कन्ध+आवारः) a division of an army, camp. निवर्तित sent back, dismissed. कादम्बरी...राजलक्ष्मीः Royal Glory, that had become jealous at the sight of कादम्बरी's beauty, did not give him pleasure as before (पुरा इव). कादम्बरीरूपदर्शनेन विद्विष्टा द्वेषं प्राप्ता. विद्विष्टा generally means 'hated by' but here we take it in an active sense 'hating.' Or we may dissolve as 'कादम्बरीरूपदर्शनात् विद्विष्टं (द्वेषः) यस्याः.' विद्विष्ट, a *past pass. p.* is to be taken as an abstract noun according to 'नपुंसके भावे क्तः' पा० III. 3. 114. N reads पुरे which the com. explains as शरीरे which is rather farfetched. If we explain ०विद्विष्टेव in the usual sense viz. 'that had as if become hateful to him because he had seen का०' the sentence does not yield a good meaning. There is nothing new or striking in saying that राजलक्ष्मी did not give him pleasure, because it was hated by him. Moreover we lose the force of इव after ०विद्विष्टा. धवले ईक्षणे यस्याः. आबद्धः रणरणकः यस्मिन् that was full of anxiety or torment.

P. 81 l. 26—P. 83 l. 10. (अपरेद्युश्च...समर्पितवान्). समुत्थिते रवौ when the sun rose. आस्थान...गतः sitting in his audience hall (or pavilion). तद्गतेनैव मनसा with his mind fixed upon her (कादम्बरी). मौलिः the head. कृतपादपतनं (कृतं पादयोः पतनं येन) who fell at his feet (*adj.* of तम् below). अपाङ्गविसर्पिणा that moved towards the corner.

The poet means that at the sight of केयूरक, the favourite attendant of का०, च०'s eye first dilated with joy, his heart leapt towards him and a thrill was sent through his body. All these occurred before he actually embraced him. प्रथितम् *adv.* intently, or 'openly.' गाढम् closely. Compare for a similar expression 'दृष्ट्वा च प्रथमं रोमोद्गमस्ततो भूषणरवस्तदनु कादम्बरी समुत्तस्थौ' p. 63 ll. 8–9 (of text). उपावेश...एव—As the messenger of his sweet-heart, च० treats केयूरक with the highest marks of respect. पप्रच्छ...दृतः—वचनं is the object of पप्रच्छ—he reverently asked in words the syllables of which were brightened by the nectar (or *chunam*) of his smile and that (words) were full of the flow of love. स्मितं एव सुधा तया धवलीकृतानि अक्षराणि यस्मिन्. स्रवन् प्रीतिद्रवः तन्मयमिव. आदृतः (*past p. p.* of दृ with आ) 'with respect.' असौ...वोचत् he, whose fatigue of the journey was removed at once (सद्यः) as though he had been bathed or anointed by the very smile of the prince that was produced by his great affection, said more respectfully still (than did च०) after a bow. प्रीतेः प्रकर्षः तस्मात् जन्म यस्य (*adj.* of स्मितेन). अपगतः अध्वखेदः यस्य. One's fatigue is removed when one rests, bathes and applies cool unguents to one's body. च०'s smile was bright like water and refreshing like sandal paste (which is white, as a smile is said to be by poets). अद्य...पृच्छति she (का०) is *now* all right since the prince inquires about her thus. This is a courtly way of saying that का० is well. अपनीय having removed (the covering cloth). आर्द्र...गुण्ठितं covered with a strip (कर्पटः–टम्) of wet cloth. बिस...मुखम् the opening of which was fastened (or closed) by lotus filaments. आर्द्र...मुद्रं on which a seal was made with fresh coils of lotus-fibres set in a thick paste of sandal. नलिनीपत्रपुटम् a folded box of lotus leaves. बिससूत्रैः संयतं मुखं यस्य. आर्द्रचन्दनपङ्के न्यस्ता बालमृणालवलयस्य मुद्रा यस्मिन्. We use wax for sealing. का० used thick sandal paste and the seal was made of the ring of a lotus-fibre. The box, the seal and everything else were suggestive of tenderness and Love. उद्घाट्य having opened it. प्रहितानि sent. अभिज्ञानानि tokens (of affection). तद्यथा they (tokens) were as follows. मरकत...पूगीफलानि juicy betel nuts as green as emerald with their shells removed and surrounded by beautiful shoots. हरित् adj. green. व्यपनीता त्वक् येषाम्. क्षीरिन् (possessed of milk) juicy. शुक...दलानि leaves of betel pale like the cheecks of hen-parrot. हर...कर्पूरम् camphor, the pieces of which were as big as the crescent of the moon on S'iva (his head). हरचन्द्रखण्डवत् स्थूलानि शकलानि यस्य. अति...विलेपनम् unguents of sandal (मलयज = चन्दन) charming on

account of the rich (बहल, thick) perfume of musk (मृगमदः) (that was mixed with them). अतिबहलः मृगमदस्य आमोदः तेन मनोहरम्. 'मृगनाभिर्मृगमदः कस्तूरी च' इत्यमरः. चूडामणि...तमालिका—we must understand देवमर्चयति after महाश्वेता, मदलेखा, ०कन्यालोकः and तमालिका. चूडामणि...कादम्बरी princess Kâdambarî salutes the prince with folded hands that touch her crest-jewel, from the interstices of the delicate fingers of which (hands) rosy rays are flashed. कोमलांगुलिविवरेभ्यः विनिर्गतं लोहितं अंशुजालं यस्य. महाश्वेता...वचसा Mahâs'vetâ (honours the prince) with words of greeting together with an embrace. कण्ठग्रहेण सह (बहुव्रीहि, *adj.* of वचसा). पर्यस्त... मदलेखा Madalekhâ (the dear friend of का०) salutes the prince with a bow in which her forehead is bathed in the moon-light of the crest-gem that slips aside. पर्यस्तं (चलितं) यत् शिखण्डे माणिक्यं तस्य ज्योत्स्नया स्नपितं ललाटं यस्मिन् (*adj.* of नमस्कारेण). In reverentially bowing down, the crest-gem would naturally slip down and its rays would fall on the forehead. क्षिति...कोणेन and ०स्पर्शेन qualify पादप्रणामेन. क्षिति...तमालिका all the maidens (attendants of का०) and तमालिका (ताम्बूलकरङ्कवाहिनी of का०, who figures in the episode of the शुक and सारिका) salute the prince with a prostration at his feet so as to touch the dust of his feet and so as to rest upon the ground the points of the fish-ornaments in the parting of their hair. क्षितितले घटितः (संबद्धः) सीमन्ते या मकरिका (आभरणविशेषः) तस्याः कोटेः कोणः यस्मिन्. चरणरजःस्पर्शेन सह (बहुव्रीहि). The idea is that they bow so low that the ornaments worn by them in their hair touch the ground. धन्याः ...विषयम् happy indeed are those who never cast their eyes on you. Her meaning appears to be:—when you are once seen it is impossible to be without you. But this last is not always practicable; your absence then causes more pain than the short-lived happiness of your company. Therefore she exclaims that they are happy who never saw you. The reading '०चक्षुषोरविषयम्' of N is clear enough; it means 'happy indeed are those from whose eyes you are never absent.' But as it is a mere platitude, we prefer the reading in the text, which contains a startling yet quite explicable conceit. तथा... संवृत्ताः thy virtues cold like snow and hence as if made of the moon when you are present have become in your absence as if made of the sun (विवस्वत् *m*). Your virtues cause happiness when you are near by, but burn (pain) like the sun when you are absent. स्पृहयन्ति...दिवसाय all the people (here) yearn for the past day which was brought about somehow by fate (good luck), like the day when nectar was produced. When nectar was

churned out of the sea, it was a day of great rejoicing to all the worlds. The day on which च० went to the गन्धर्वनगरी was also an occasion of as great a joy; when he went away they longed for the joy of that day. Mark the dative with स्पृह्. त्वया...नगरम् destitute of thee, the capital of the king of Gandharvas is dull as if all festivities are ended. विनिवृत्तः महोत्सवः तेन अलसम्. At the end of long continued festivities, a feeling of weariness and *ennui* comes over people. कृतः सकलस्य परित्यागः यया who has resigned all things. तथा...हृदयम् still my heart, in spite of myself, wishes to see you who were so kind to me without any cause. अपि च...कादम्बरी Kâdambarî is much indisposed. बलवदस्वस्थं शरीरं यस्याः. स्मेरं आननं यस्य whose face is smiling. स्मरकल्प almost like cupid. ईषदसमाप्तः स्मरः स्मरकल्पः; see notes p. 97 for कल्प. अतः...कर्तुम् hence by honouring her with a second visit, you will please make her feel proud of her own merits. गुणवदभिमानिनीम्=गुणवन्तं आत्मानं अभिमन्यते इति. The idea is:—if you return at once close upon your first visit, she will feel that she possesses some virtues which are able to attract even the noble prince. The following sentence contains the reason for this assertion. N and K explain गुणवदभिमानिनीं as 'गुणवत्सु अभिमानो विद्यते अस्याः' इति; then the sentence means 'if you will honour her with a second visit, she will be proud of you who are virtuous.' We think that this is quite flat and common place and misses the point altogether. कादम्बरी is already proud enough of च०'s virtues; the second visit of च० is not necessary to confirm her in that view. But the second visit will give her great assurance of the power of her charms. The next sentence also is favourable to our interpretation and against that of N and K. उदार...रोपयति the honour shown by noble persons produces great self-esteem (in one to whom the honour is paid). When noble persons honour anybody, he feels assured that he possesses some merit and thus esteems himself highly. Compare for a similar idea **'प्रायः प्रत्ययमाधत्ते स्वगुणेषूत्तमादरः'** कुमार० or शाकुन्तल I 'आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम्.' अवश्यं...कदर्थना you must bear the trouble (कदर्थना) caused by familiarity with persons like us. सोढव्य *pot. pass. p.* of सह् (with तव्य). कदर्थना appears to be derived from कु (changed to कत्) and अर्थ. भवत्सु...प्रागल्भ्यम् it is thy goodness itself that produces such boldness of address that you do not deserve. शेषः the necklace which का० sent as a present to च०. हारं (understood) is the object of समर्पितवान्. उत्तरीय... बध्यमानं tied inside the edge of his upper garment and that was indicated (whose presence was indicated) by the pencils (संतान)

of rays shooting through the interstices of the fine threads (of his robe).

P. 83 ll. 11-24. (अथ चन्द्रापीडो...प्रविवेश). महाश्वेता... कादम्बरी this is the reward of the penance, *viz.* worshipping the feet of महाश्वेता, that princess Kâdambarî should place the great weight of favour consisting in remembering etc. on even her servant (*i. e.* च०). च० says that he is a mere servant and it is a great favour that का० remembers him when he is gone. महाश्वेताचरणयोः आराधनमेव तपः तस्य फलम्. शिरसि कृत्वा placing on the head; this was a sign of readiness to obey or of respect. तेन... विलिप्य having anointed with the (sandal) ointment cool of touch delightful and fragrant, as with the loveliness of Kâdambarî's cheek dropped down, as if with the brightness (आलोकः light) of her smile rendered liquid, as if with her heart that was melted, as if with her many virtues oozing forth. The white and watery sandal is compared to many bright things. स्पर्शवता possessed of an aggreeable touch. The possessive affix वत् has here the sense of प्राशस्त्य. The possessive affixes मत्, वत् &c. are used in various senses. 'भूमनिन्दाप्रशंसासु नित्ययोगेऽतिशायने । संबन्धेऽस्तिविवक्षायां भवन्ति मतुबादयः' ॥. मुहूर्तादिव after about a moment, after a short time. वाम...केयूरकम् resting himself on केयूरक's shoulder with his left hand. ऊर्ध्व...विसृज्य while he remained standing, he dismissed the chief princely courtiers that were delighted to pay their customary homage to him. कृतः यथाक्रियमाणः संमानः येन सः कृत...संमानः स चासौ मुदितश्च तं (०राजलोकं). गन्धमादनं करिणम् elephant named गन्धमादन. तस्मै...अवकीर्य having scattered for him (the elephant) a handful of grass that being intermixed (जटिल) with the mass of the rays of his (च०'s) nails seemed to be full of lotus-fibres. मन्दुरा stable. 'वाजिशाला तु मन्दुरा' इत्यमरः. तिर्यग्वलितवदनः slightly turning his face aside (to cast a glance at his servants). च० is portrayed as a sympathetic master. Alhough he was engrossed by thoughts about का० and was most eager to know from केयूरक all about her, yet he shows concern enough for his servants to cast a look at them. चित्तज्ञैः...परिजने when all the attendants were forbidden to follow him and dismissed by the doorkeepers who understood his mind (who read his throughts).

P. 83 l. 24-p. 85 l. 10. (उत्सारणभय...दिष्टवती). उत्सारण... पालेषु when the keepers of the stable (*i. e.* the grooms) bowed and went away, with eyes excited by the fear of their dismissal be)ing driven out). उत्सारणभयेन संभ्रान्ते लोचने येषाम्. इन्द्रायुधस्य...

केसरसटां (चन्द्रापीड) setting aright the cloth that covered इन्द्रायुध's back and that had slipped a little on one side; and pushing aside his mane that obstructed the sight of (इन्द्रायुध) that had partly closed his eye and that was as tawny (कपिला) as saffron (कुङ्कुम). कूणितः नेत्रत्रिभागः यस्य lit. the third part of whose eye was contracted. As the mane fell upon his eye, the horse naturally contracted it. केसरः and सटा generally mean the same thing 'mane'. **'केसरो** नागकेसरे । **तुरङ्गसिंहयोः स्कन्धकेशेषु** बकुलद्रुमे ॥' इति हैमः. **'सटा जटाकेसरयोः'** इति मेदिनी. But we may regard केसर as the lion's mane and सटा as referring to the horse's mane (केसर इव सटा, his mane that was like a lion's). **'केसरं** हिङ्गुनि क्लीबं, किञ्जल्के न स्त्रियां, पुमान् । **सिंहच्छटायां** पुंनागे बकुले नागकेसरे॥'. खुर...चरणः resting his foot on the peg of the tethering rope. खुरधारण्यां (खुरबन्धनशङ्कौ) विन्यस्तः चरणः येन. लीलामन्दम् slowly but gracefully. मन्दुरा...भरः leaning against a wooden post of the stable. मन्दुरादारुणि न्यस्तः देहस्य भरः येन. मन्नि...रभ्य beginning from my departure. व्यापारः Occupation. आसी...कथा was there any talk about me? हृदय.. कुर्वति (*loc. abs.*) when the maidens' palace produced with the jingling of a number (चक्रं) of anklets, as if the sound of the drums (beaten) at the departure of a thousand hearts. When चन्द्रापीड departed, the hearts of thousands of girls followed him. The girls, however, had to accompany का० to the terrace of the palace. Their anklets produced jingling. When some great person marches out, drums are beaten to announce his march. The jingling of the anklets is therefore said to be the पटहध्वनि made at the departure of thousands of hearts. तुरग...धूसरं obscured by lines of dust raised by (the hoofs of) his horse. तिरोहित...देवे when the prince was concealed from her view. तिरोहितं दर्शनं यस्य. तं...दृष्टिपातैः as if flooding that direction (in which च० went away) with glances white as the Milky Ocean. सितातप...स्पर्शा with the touch (of her body) by the sun's करs (rays; hands) warded off through jealousy as if by the moon under the guise of the white umbrella. निवार्यमाणः रविकराणां स्पर्शः यस्याः. In order to ward off the sun's heat she held a white umbrella over her head when standing on the terrace of her palace. The white and round umbrella was like the moon. The poet represents that the moon as if became jealous of the sun and did not allow his करs (hands; rays) to touch her. तस्मात् = सौधशिखरात्. आस्थानमण्डपः audience hall. स्खल...मधुकरैः the flowers offered to deities (on the pavement) were announced to her by the humming bees as if through fear that she might stumble on them. निवेद्यमानानि उपहारकुसुमानि यस्यै. The bees produced a sweet hum when hovering about

the flowers. The poet represents that she was as if informed of the existence of the offerings of flowers by the hum of bees in order that she might take a warning and might not stumble on them. शब्दायते (शब्दं करोति) is a denominative verb from शब्द according to 'शब्दवैरकलहाभ्रकण्वमेघेभ्यः करणे' पा० III. I. 17 (एभ्यः कर्मभ्यः करोत्यर्थे क्यङ् स्यात्). जलधारा...शिखण्डिनाम् being distressed by the notes of the peacocks, she, with her bracelets that dropped down on to the necks of the tame peacocks that raised their faces towards the rays of her nails white like streams of water, as if put chains on their throats. As her mind was engrossed in thoughts of च०, the suggestive note of the peacocks jarred on her ear. Her nails shed lustre white like streams of water and the peacocks (that are delighted at the sight of rain and clouds), thinking that clouds must be near, looked up towards her nails. She had grown emaciated by the sorrow of separation and hence her bracelets fell off from her hands upon the necks of the peacocks whose faces were turned up. The poet represents that she as if purposely chained their necks in order that they may not produce notes that jarred on her feeling so much. अनुगलम् is an अव्ययीभाव (गले इति or गलमन्वायतम्). पदे...लम्बमाना at every step she rested her hand on the twigs of creepers white with flowers (कुसुमैः धवलान्) and (fixed) her mind on your many qualities. कुसुमधवलान् may be construed with गुणगणान् (white like flowers). देवेन is to be connected with स्थितम्, स्नातम्, अर्चितः, भुक्तम् and सुप्तम्. देवेनात्र...स्थितम् here the prince stayed on a stone wet with spray, the green bower over which (stone) was bedewed by the stream from a pipe (प्रणाल) that ended in an emerald fish-head. मरकतशिलाया मकरिकाप्रणालः (मकरिकाकारः प्रणालः) तस्य प्रस्रवणेन सिच्यमानः हरितः लतामण्डपः यस्मिन्. अत्र...स्नातम् here the prince bathed on a stone that was full (जटिल or covered with) of swarms of bees that stuck fast to it on account of the perfume of the scented water (for च०'s bath). गन्धोदकस्य परिमलेन लीनं अलीनां जालं (समूहः) तेन जटिलः शिलाप्रदेशः. अत्र...पाणिः here he worshipped god S'iva on the bank of a mountain-river that was sandy (सिकतिल) with the pollen of flowers. अत्र... भुक्तम् he took his meals on this crystal slab which puts to shame (*i. e.* eclipses) the light of the moon. ह्रेपितं शशधरस्य (चन्द्रस्य) रोचिः (तेजः) येन. ह्रेपित is the *past pass. p.* of the *caus.* of ह्री. अत्र...सुप्तम् here he slept on a flat stone set with pearls with a mark (लाञ्छनं) of sandal juice imprinted on it. संक्रान्तं चन्दनरसलाञ्छनं यस्मिन्. इति... पश्यन्ती seeing these signs of thy stay told her by servants superfluously. पुनरुक्तं is an adverb. She, clever as she was, had already

guessed what they said and hence the words of the servants were superfluous. अनभिमतमपि although it was not liked by her, although she did not want it. आहारमकरोत् took her meal. चन्द्रकान्त.. तनुः at the rise of the moon her body became wet (with perspiration) as if she were made of moon-stones (that ooze at the rise of the moon). The rise of the moon excited her and drops of perspiration indicating the intense working of love in her heart appeared on her body. चन्द्र...कृत्वा she placed her hands on her cheeks as if dreading the entrance of the moon in them. Resting the cheeks on the hands is the sign of a pensive heart. The poet represents that she placed her hand on the cheek from a different motive. The moon though far off in the sky excited her so much; if it were to enter her bright cheeks (as it would do when its image would be reflected upon it), then it would simply work havoc. मुकुलिते ईक्षणे यस्याः whose eyes were half shut. विमल...पदानि planting with difficulty her feet that were skilled in moving with a graceful slow gait and that were as if heavy with the weight of the images of the moon reflected in her pure nails. Her gait was slow and heavy on account of the weight of passion working on her heart. The poet fancies that it was due to the weight of the reflections of the moon on the nails of her feet. विमलनखेषु निपतिताः शशिनः प्रतिमाः तासां भरः तेन गुरूणि. लीलया मन्थरं गमनं तस्मिन् पटूनि. प्रबलया ...चेष्टमाना writhing with a severe headache. दारुणेन...धिना overcome by a fierce burning fever and by some indescribable mental trouble. आधिः a mental trouble; while व्याधि means 'bodily ill, disease.' 'पुंस्याधिर्मानसी व्यथा' इत्यमरः. मङ्गल...नैषीत् she passed the night in bitter pain with open eyes together with the auspicious palace-lamps, the beds of moon lotuses and the चक्रवाक birds. She got no sleep and was wide awake on account of the fever of love. The lamps were burning throughout the night, the lotuses were blooming and the chakravâka, being separated from its mate at night, was sleepless. Hence the word अनिमीलितलोचना is applicable to them also (literally to चक्रवाक and metaphorically to प्रदीप and कुमुद) and it is therefore said that she passed the night without a wink together with them. कुमुदानां आकरः समूहः. अनिमीलिते लोचने यस्याः. वार्ता...लम्भाय in order to obtain the news and incidents (व्यतिकरः). सोपालम्भम् (अव्ययीभाव) reproachfully.

P. 85 l. 11—P. 86 l. 11. (चन्द्रापीड...मद्राक्षीत्). आरोपितं पर्याणं यस्मिन् saddled. त्वरितैः तुरगपरिचारकैः उपनीतम् brought by the quick grooms. स्कन्धावारे...वैशम्पायनम् having placed वैशम्पायन in charge of the army. द्वारपालेभ्यः अर्पितः तुरङ्गः येन who consigned the horse to

(the care of) the door-keepers. कादम्बरी...कुतूहलिन्या (by पत्रलेखा) who was curious to see कादम्बरी for the first time. वर्षधरः eunuch. मत्तमयूर may be the name of the pleasure-mountain or it means 'on which there were intoxicated peacocks.' हिमगृहम् ice-house (some extremely cool bower). अध्यास्ते governs the *acc.* according to 'अधिशीङ्स्थासां कर्म' पा. I.4.46. प्रमद...ध्वानं having gone some distance through the midst of the pleasure garden. मरकत...ददर्श beheld the day grow green, with the sunbeams turned into green grass by the lustre of the plantain leaves green like emerald. शष्पीकृताः रविकिरणाः यस्मिन्—qualifies दिवसं. निरन्तर...च्छन्नं covered with thickly laid lotus-leaves. तस्माच्च...द्राक्षीत्—the principal sentence is तस्माच्च निष्पतन्तं...कादम्बर्याः शरीरपरिचारकं...परिजनमद्राक्षीत्. तस्मात् = हिमगृहात्. All accusatives from निष्पतन्तं to ०परिचारकं are to be connected with परिजनम्. आर्द्रांशुक...संवीतम् under the guise of wet garments, covered as if with the water of the अच्छोद lake. The white garments dripping with water resembled the expanse of the transparent waters of the lake. संवीत is the *past pass. p.* of व्ये (1 P. A.) with सम्. 'वेष्टितं स्याद्वलयितं **संवीतं रुद्धमावृतम्**' इत्यमरः. बाहु...वयवम् (servants) whose limbs were whitened by the rings of lotus-fibres held in their lotus-like arms as if with ornaments. The servants wore on their arms bright lotus-stalks which looked like ornaments. In this and the following sentences the poet speaks of the various appliances made ready by the servants of का० in order to allay her fever of love. They had clothed themselves in wet garments, had put on lotus-rings &c in order that, if they had any occasion to touch her, they may lessen and not increase her fever. आपाण्डु...पत्रम् (servants) that laughed at the दन्तपत्र (ear ornament) on account of the slightly pale inner petals of the Ketaka flower placed on one of their ears and made into a ताडङ्क ornament. एकं श्रवणं (कर्णः) आश्रयः येषाम्. उपहसितं दन्तपत्रं येन. The idea is that the केतक surpassed in beauty the दन्तपत्र ornament. ताडङ्क or ताटङ्क is an ear-ornament, otherwise called कर्णिका or तालपत्र. आलिखित...दधानम् possessing lotus-like faces on the foreheads of which were marks of sandal, as if they (faces) had tied bands indicating their beauty (or good fortune). आलिखिताः चन्दनललाटिकाः येषु. मुखानि अरविन्दानीव. बद्धः सौभाग्यस्य (सौभाग्यसूचकः) पट्टः येषु. The white sandal looked like a white fine silk cloth tied across the forehead. कृत...द्वहन्तम् (servants) possessing cheeks on which were made circular marks of sandal and which seemed as if to have even by day the reflections of the moon that fell upon them through its longing for touching them. कृतः चन्दन-

बिन्दुविशेषकः येषु. स्पर्शलोभेन स्थितानि इन्दुप्रतिबिम्बानि येषु. विशेषकः-कम् a circular mark, generally on the forehead. 'तमालपत्रतिलकचित्रकाणि विशेषकम्' इत्यमरः. The servants had made circular marks of white sandal on their cheeks. The marks resembled the moon. The poet fancies that the moon as if longed to touch their beautiful cheeks and was reflected as it were in them under the guise of the तिलकs. अपहृता...पूरम् that had placed on their ear ornaments of shoots of moss that surpassed the loveliness of the S'irîsha flower. The शिरीष flower is represented to be green and is placed on the ear by women as an ornament. Compare अवतंसयन्ति प्रमदा दयमानाः शिरीषकुसुमानि' शा. I; or 'कृतं न कर्णार्पितबन्धनं सखे शिरीषमागण्डविलम्बिकेसरम्.' The green moss looked like it. Compare above 'शैवलतृष्णया कर्णपूरशिरीषप्रेषितोत्तानविलोचनेन...भवनकलंहसेन &c.' (text p. 80 ll. 19–20). अपहृतं अशेषं शिरीषसौभाग्यं येन. कर्पूर...प्रावरणम् that had placed coverings of lotus leaves on their breasts that were gray with the dust of camphor and that were smeared with a little sandal juice and that had rings of Bakula garlands placed on them. न्यस्तं नलिनीपत्राणां प्रावरणं येन. अनवरत...विभ्राणम् holding chowries made of lotus-fibres with staves of lotus-stalks in their hands that were pale with constantly overlaying sandal unguents as if with the rays of the moon crushed by them in anger at the torment (they caused to का०). अनवरतं चन्दनचर्चायाः प्रणयनं (विधानं) तेन पाण्डुरैः. संतापेन यः रोषः तेन मृदिताः चन्द्रकराः तैरिव. कल्पिताः मृणालानां दण्डाः येषाम्. The hands of the maids were white with sandal unguents. The poet fancies that they had as if crushed in their hands the rays of the moon because they were angry with the rays for having tormented का०. उन्नालैश्च...तपम् who warded off the rays of the sun by means of lotuses (white and blue) with prominent stalks, by means of the leaves of plantains and lotuses and by bunches (स्तवकः) of flowers—all of which were used as umbrellas. उद्गतं नालं यस्य whose stalk appears prominent. निवारितः आतपः येन. जलदेव...समूहं as if they (maids) were a host of water-nymphs. This fancy is due to the fact they had dripping clothes on. वरुण...समागमम् as if they were the splendours of Varuṇa brought together. वरुण is the lord of waters and so the women that had dripping clothes on their body and other cooling things are said to be the gathering of Varuṇa's splendours (which must be cool). शरदामिव समाजम् as if they were an assembly of autumns. '**पशूनां समजोऽन्येषां समाजः**' इत्यमरः. सरसी...बन्धं as if they were an assembly of lakes (सरसी). गोष्ठीबन्ध means sitting down in an assembly. The maids had lotuses &c. and therefore are said to be सरसीs. शिशि...

निपुणं skilled in applying a cooling treatment (उपचारः). शरीरपरिचारकं attending upon her person. शरीरप्रायं that almost consisted of their bodies *i. e.* that had put no ornaments &c on their bodies on account of their anxiety for कादम्बरी. Or we may interpret in another way:—that (maids) were almost her (कादम्बरी's) body' *i. e.* that were as dear to her as her own body.

P. 86 l. 12–P. 88 l. 7. (तेन च प्रणम्यमानः...ससाद). तेन = परिजनेन. प्रणम्यमानः qualifies चन्द्रापीडः understood. The principal sentence is 'तेन प्रणम्यमानः...कदलीतोरणानां तलेन प्रविश्य सर्वतो निसृष्टदृष्टिर्दृष्टवान् (p. 86 ll. 17-18)...वनलेखाः (l. 19)...अन्यांश्चैवंप्रकारान् शिशिरोपचारोपकरणकल्पनाव्यापारान् वीक्षमाणो हिमगृहकस्य मध्यभागं (p. 87 ll. 17-18) आससाद. पाद...सृतेन that (maids) hastily withdrew as if through the fear of their (reflections) falling on the nails of his feet. The idea is:—when they bowed at his feet, their reflections would fall on his bright nails. They were afraid that the many reflections of the maids might be too heavy for his delicate feet if they spent much time over the ceremony of bowing and hence withdrew hastily. Or we may interpret in a different way. They hastily withdrew because they were afraid that, if they tarried long, they might be pushed by some other maid eager to bow at his feet and thus would fall on his delicate nails. K's explanation is not bad 'as if through the fear that his reflection might fall on the nails of their toes (which would be tantamount to touching him by their feet and thus insulting him).' The genitives from वेदिकानां to अधिष्ठितानां (l.17) qualify कदलीतोरणानाम्. चन्दन...चामराणाम् the seats under which were made with thick sandal paste, that had small bells made of lotus buds, the chowries of which were garlands of full-blown सिन्धुवार flowers. चन्दनपङ्केन कृताः वेदिकाः येषाम्. पुण्डरीककलिकाभिः घटिताः घण्टिकाः येषाम्. विकसित...मंजर्यः चामराणि येषाम्. The buds of lotuses resemble bells. The सिन्धुवार flowers are white and hence resemble chowries. लम्बित...ध्वजानां from which were suspended big garlands of Mallikâ (a kind of jasmine) buds, that had garlands of clove sprouts suspended from them (arches), that had banners of garlands of कुमुदs fluttering. लम्बिताः स्थूलाः मल्लिकामुकुलानां हाराः येषाम्; आबद्धाः लवङ्गपल्लवानां वन्दनमालिकाः येषु; दोलायमानः कुमुददाम एव ध्वजः येषाम्. N reads चन्दनमालिकानां which the com. explains "तोरणार्थे (र्थें ?) तु मङ्गल्यं दाम चन्दनमालिका इति कोशः." मृणाल...प्रविश्य having entered underneath the arches formed by plantain trees near which stood female doorkeepers with sticks of lotus-stalks in their hands, that had with them charming ornaments made of flowers and that were as if the images (प्रतिकृति) of the

splendour of spring. मृणालः एव वेत्रः हस्ते यासाम्. गृहीतानि रुचिराणि कुसुमाभरणानि याभिः. Spring is the season of flowers. So the doorkeepers that had various ornaments of flowers naturally looked like the लक्ष्मी of spring. निसृष्टा (दत्ता) दृष्टिः येन who cast his eye. गृहनदिकाः (l. 20), ०शयनानि and other accusatives up to शीतौषधिरसान् (p. 87 l. 17.) below are objects of दृष्टवान्. क्वचित्—क्वचित्—when repeated—mean 'in one place—in another place.' उभय...नदिकाः (he saw) palace-canals made to flow with sandal juice, with groves constituted by the sprouts of Tamâlas planted on both the banks, and with sandy banks, formed of the pollen of Kumudas. उभयतटयोः निखाताः तमालपल्लवाः तैः कृताः वनलेखाः यासाम्; कुमुदधूलिः एव वालुकापुलिनं तेषां मालाः सन्ति आसां इति ०मालिनीः. निचुल...शयनानि (saw) couches of red lotuses spread on pavements (कुट्टिम) marked with red lead (सिन्दूरेण सह, बहुव्रीहि) underneath canopies (वितानकः-कम्) wet with water that (canopies) had red chowries formed with the sprouts of निचुल trees. निचुलमञ्जरीभिः रचितानि रक्तचामराणि येषाम्. The निचुल tree grows in a watery place alone and hence it is probably brought in as a cooling material '**निचुलो हिज्जलोम्बुजः**' इत्यमरः. एला...भवनानि (saw) crystal palaces being sprinkled with the juice of cardamom, the charming walls of which were to be inferred by the touch. स्पर्शेन अनुमेयाः रम्याः भित्तयः येषाम्. The walls being made of crystal, the eye could not perceive them as they were extremely transparent and allowed objects beyond them to be seen. That there were walls was to be understood only when one felt them with the sense of touch. शिरीष... कदम्बकानि (saw) crowds of (artificial) peacocks (moved) on machines (springs), that (peacocks) were placed on the top of shower-baths (धारागृहं) (constructed) with lotus-fibres, that (धारागृह) had a plot of green (शाद्वलम्) formed by the filaments of शिरीष flowers and that (peacocks) were gray with the spray (धूलि) of a number of jets (धारा). शिरीषस्य पक्ष्माणि केसराणि ('**पक्ष्माक्षिलोम्नि किञ्जल्के** तन्त्वाद्यंशेऽप्यणीयसि' इत्यमरः) तैः कृतं शाद्वलं येषां (*adj.* of गृहाणां). The artificial peacocks served as fountain-heads from which water was spouted. सहकार...शालाः (saw) huts the inside of which was covered with sprouts of जम्बू (jambul) sprinkled with the juice of mangoes. आच्छाद्यमानं अभ्यन्तरं यासाम्. क्रीडित... कमलिनिकाः (saw) lotus plants made of gold, disturbed by herds of artificial cubs of elephants that were made to play (by springs). क्रीडितं यत् कृत्रिमकरिकलभयूथकं तेन आकुलीक्रियमाणाः. गन्धोदक...यन्त्रकाणि (saw) water-wheels with pots of leaves on wells containing

scented water, the fine basis of which (wells) was laid with plaster of gold—water-wheels the spokes (अरकः) of which were made of the big stalks of lotus, that had reservoirs of water made of the petals of Ketaka, that (water-wheels) were tied together with the ropes of garlands of blue lotuses. सुधा is chunam. काञ्चनस्य सुधापङ्कः; बद्धं काञ्चनसुधापङ्केन कामं (रम्यं) पीठं येषाम् 'कामः स्मरेच्छयोः पुमान्। रेतस्यपि निकामे च काम्येऽपि स्यान्नपुंसकम्॥' इति मेदिनी. We must acknowledge that this meaning of काम is quite unusual. We can interpret in another way:—(बद्धं कांचनसुधापङ्क एव कामपीठं येषु) in which the thick plaster of gold was the stool of love (or desire) *i. e.* which was calculated to excite love, or to excite the avarice of persons. स्थूलैः बिसलतादण्डैः घटिताः अरकाः येषाम्. कृताः केतकदलैः जलद्रोणिकाः येषु. द्रोणिका is the reservoir of water in which water brought up in the small pots of the wheel is stored. पत्र...यन्त्रकानि (पत्रपुटानि एव घट्यः तद्युक्तं यन्त्रकम्). घटीयन्त्रकम् the Persian wheel, a contrivance for raising water from wells. Compare मृच्छकटिक X 'एष क्रीडति कूपयन्त्रघटिकान्यायप्रसक्तो विधिः.' स्फटिक...मालाः (saw) artificial lines of clouds that were being tossed (by machines &c), on which were drawn rainbows and the streams of which were emitted (वान्त) on rows of crystal cranes (बलाका). स्फटिकबलाकावलिषु वान्ताः वारिधाराः यासाम्. लिखितानि इन्द्रायुधानि यासु. See our notes on वान्त above. माया contrivance or trick. It is said that at the sight of clouds cranes congregate in the sky; compare मेघदूत 9 'गर्भाधानक्षणपरिचयान्नूनमाबद्धमालाः सेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः' or मृच्छकटिक V 'आभाति संहतबलाकगृहीतशंखः' or 'गर्जद्भिः सतडिद्बलाकशबलैर्मेघैः सशल्यं मनः.' उपान्त...हारयष्टीः (saw) necklaces of pearls made cool in the (small) wells of the juice of हरिचन्दन on the banks of which had grown pale blades of barley and the ripples of which (wells) were bristling (दन्तुरित) with fresh Mâlatî buds floating on them. उपान्ते रूढाः पाण्डुयवाङ्कुराः यासाम्. तरन्तः तरुणमालतीकुड्मलाः तैः दन्तुरिताः (नतोन्नताः) तरङ्गाः यासाम्. हरिचन्दनः–a kind of very fragrant yellowish sandal; or 'one of the five trees of Paradise.' मुक्ताफल...वृक्षकान् (saw) artificial trees whose basins (for holding water) were made with the powder of pearls and that discharged an incessant shower (दुर्दिनम्) of big drops of water. मुक्ताफलानां क्षोदेन (चूर्णेन) रचितानि आलवालकानि येषाम्. अनवरतं स्थूलानां जलबिन्दूनां दुर्दिनम्. आलवालम्–लकम्—आ समन्तात् लवं (जललवं) आलाति गृह्णाति इति. विधुत...श्रेणीः rows (श्रेणि) of birds formed of leaves and moved on (lit. consisting of) machines (springs) that (rows) revolved and produced a mist (नीहारः) of the spray tossed up by their flapping wings. विधुतैः पक्षैः क्षिप्तेन सीकरेण आनीतः

ीहार: याभिः. मधुकर...दोलाः(saw) swings of the garlands of flowers hat were sharply troubled by the rows of bells in the form of he bees. It was (and it is so even now) usual to ornament wings with bells. The humming bees resemble tinkling bells. धुकराः एव किङ्किण्यः तासां पङ्क्तिभिः पटुतरं बाध्यमानाः. The reading of N पटुतराबध्यमानाः' (' tied cleverly ') is good or perhaps better than he one in the text. There is another reading पटुरवेण बोध्यमानाः indicated by the fine note &c), which is also good. उदरा...कुम्भान् saw) golden jars carried inside (the house) with their mouths overed by the leaves of lotus-plants, the stem of which was outside (the jar) and which had their roots growing inside (the jar). उदरे आरूढा निर्गता उन्नाला च नलिनी तस्याः च्छदैः छादितं मुखं येषाम्. शातकुम्भं gold (शतकुम्भे पर्वते भवम्). This sentence seems to refer to what are called in Marathi (कुंड्या). घटित...पत्राणि (saw) umbrellas of bunches of flowers fastened together, the poles of which were made of the rodlike inside of plantain trees and that resembled a fine bamboo. घटितः (रचितः) कदलीगर्भस्तम्भैः दण्डः येषाम्. चारुवंशस्य इव आकृतिः येषाम्. कुसुमस्तबकाः एव आतपत्राणि. The poles of umbrellas were made of bamboo. कर...शुकानि (saw) fine robes made of lotus-fibres perfumed with the juice of the sprouts of camphor that were crushed in the hands. लवली...पूरान् (saw) ear-ornaments consisting of the awn (शूकः–कम्) of grass made wet with the juice of Lavalî fruits. 'शूकोऽस्त्री श्लक्ष्णतीक्ष्णाग्रे' त्यमरः. K reads तृणशून्य, which was a flower otherwise called मल्लिका 'तृणशून्यं तु मल्लिका' इत्यमरः. अम्भो...रसान् (saw) the juices of cooling plants fanned with the fans of lotus leaves and placed in stone vessels. उपलः (दृषत्) तस्य भाजनं (पात्रं) भजते इति॰ भाक् तान्. शिशिरो...व्यापारान् (object of वीक्षमाणः) operations for arranging (or inventing) the means of a cooling treatment. शिशिराः उपचाराः तेषां उपकरणानि तेषां कल्पना तस्याः व्यापारान्. कृतान् क्रियमाणान् that were already executed and were in course of execution. हिमगृहकस्य मध्यभागं the interior (centre) of the ice-house. मध्यभागं is the object of आससाद (below p. 88 l. 7). हृदय...मणीनाम् as if it were the heart of the mountain Himâlaya (which is very cold on account of snow), as if it were the house of Varuṇa (the lord of waters) for water-sports, as if it were the native place of all the digits of the moon (that is delightfully cool), as if it were the family-house of all the nymphs of sandal forests (sandal is cooling), as if it were the source of all moon-stones (that would be cool because water oozes from them at moonrise). निवास... निम्नगानाम् as if it were the abode of all the nights of the month of

Mágha, as if it were the meeting-place of all rainy seasons, as if it were a spot for all rivers to remove the heat of summer. The month of माघ is the coldest of all in India and the nights are of course colder than the day ; and hence the cold interior of the हिमगृह is said to be the abode of the nights &c. Compare for the coldness of माघ, the सुभाषित 'तावद्भा भारवेर्भाति यावन्माघस्य नोदयः' (where भारवेः and माघस्य are श्लिष्ट). ग्रीष्मस्य उष्मा तस्य अपनोदः (दूरीकरणं) तस्य उद्देशः (स्थानम्) तमिव. वडवानल...सागराणाम् as if it were the resort of all the oceans for removing the heat caused by the submarine fire (वडवानलः). The place was so cool and full of water issuing from fountains &c. that, the poet fancies, all the oceans had as if come there to remove the heat &c. और्व, a Ṛishi, was a descendant of भृगु. The महाभारत says that the sons of कार्तवीर्य, with the desire of destroying the descendants of भृगु, killed even the children in the womb. One of the women of that family who was pregnant secreted the fœtus in her thigh (ऊरु), whence the child at its birth was called और्व. On beholding him, the sons of कार्तवीर्य were struck with blindness and his wrath gave rise to a flame which threatened to consume the whole world, when at the desire of his Pitṛis, he cast it into the ocean, where it remains concealed with the face of a horse and is said to devour its waters. और्व, वाडव and वडवानल are synonyms 'और्वस्तु वाडवो वडवानलः' इत्यमरः. Note शाकुन्तल III 'अद्यापि नूनं हरकोपवह्निस्त्वयि ज्वलत्यौर्व इवाम्बुराशौ.' वडवानलेन संतापः तस्य अपनोदनाय निवासः तमिव. वैद्युत...धराणाम् as if it were the place for curing the heat of the fire of lightning for all clouds. वैद्युत (an *adj.* from विद्युत्) pertaining to lightning. वैद्युतश्चासौ दहनश्च तेन दाहः तस्य प्रतीकारः तस्य स्थानम्. इन्दु...कुमुदिनीनाम् as if it were the place for Kumuda lotus plants to pass the day rendered unbearable by their separation from the moon. A कुमुद blooms by night; the moon is called कुमुदिनीनायक. The कुमुदिनीs are compared to lovelorn women separated from their husbands. इन्दोः विरहेण दुःसहः दिवसः तस्य अतिवाहनं (passing away) तस्य स्थानम्. हर...ध्वजस्य as if it were a place (क्षेत्रम्) for Cupid to extinguish (निर्वापणं) the fire (from the third eye) of S'iva. The place was so cool that even the fire with which Cupid was burnt to ashes by S'iva could have been extinguished by it. दिनकर...हृतम् (the centre of the हिमगृह) that was avoided (परिहृत) even by the rays of the sun, that were driven away by the thousands of jets from the fountains (जलयन्त्र), as if they (the rays) desisted from fear of the extreme cold (of the हिमगृह).

This means that the sun's rays had no access to the interior of the हिमगृह. अनिलै...गतम् that was accompanied by winds bearing a collection (उत्करः) of the filaments of कदम्ब flowers and that therefore seemed to have their hair standing on end The कदम्ब tree is said to put forth buds at the thundering of clouds. When a man is shivering from cold, his hair stand on end. The filaments of कदम्ब flowers carried by the wind resemble कण्टकs (रोमाञ्चs) and hence the poet fancies that even the winds shiver from cold in the हिमगृह. For the budding of कदम्ब and the resemblance of कदम्ब buds and रोमाञ्च, see उत्तररामचरित III. 'सस्वेदरोमाञ्चितकम्पिताङ्गी जाता प्रियस्पर्शसुखेन वाला। मरुन्नवाम्भःप्रविधूतसिक्ता कदम्बयष्टिः स्फुटकोरकेव ॥.' कदली...वारितम् surrounded by groves of plantain trees the leaves of which were tossed about by the wind and which therefore seemed to have shivering caused by the cold (of the हिमगृह). जाड्येन (शैत्येन) जनितः वेपथुः (कम्पः) येषाम्. पवनेन चलितानि दलानि येषाम्. The leaves that shook in the wind are fancied as if shaking through cold. अलिभि...वाचालितम् that resounded with the bees noisy with the intoxication due to the perfume of the flowers, that (bees) therefore seemed to have their teeth chattering (on account of the cold of the हिमगृह). आबद्धा दन्तवीणा यैः. Extreme cold causes the teeth to chatter. वाचालित *past pass. p.* of a denominative verb वाचालयति (वाचालं करोति) from वाचाल. लताभि...राजितम् adorned by creepers that were thickly covered with swarms of bees and that also (therefore) seemed to have put on a blue veil (to protect themselves against the cold of the हिमगृह). गृहीतं नीलप्रावरणकं याभिः. The blue bees look like a blue overcoat and the poet fancies that the creepers put on a blue coat to protect &c. आससाद reached.

P. 88 ll. 7–11. (क्रमेण च...त्रिभुवनम्). अन्तर्बहिश्च...स्पर्शेन besmeared with a very cool touch both inside (in the mind) and outside, as if it (touch) were to be carried in a mass (पिण्ड). The place was extremely cold. On entering it, his mind was cooled as also his body. The poet represents this as the smearing of his body by touch. But touch (स्पर्श) is a गुण and as such intangible and not a द्रव्य. The question arises 'how can a quality (स्पर्श) besmear the body, because it is only a tangible thing that can besmear'? The poet therefore fancies that the cold touch was so all-pervading and prominent that it had as if assumed a shape and was to be had in lumps (पिण्डेन पिण्डरूपेण हार्य). अमन्यत...मयम् (on account of the extreme cold of the हिमगृह) he thought his mind as if made up of the moon, his senses as made of Kumu-

da lotuses, his limbs as made of moonlight and his understanding as made of lotuses. चन्द्र, कुमुद, ज्योत्स्ना and मृणालिका are all delightful and cool. His heart, senses, limbs and understanding were all delighted and cooled by entering the हिमगृह. The affix मय is generally used in two senses (I) (विकार) *e. g.* मृण्मय means 'made of clay'; (2) प्राचुर्य (abundance) *e. g.* दुःखमय full of or abounding in sorrows. 'तत्प्रकृतवचने मयट्' पा० V. 4. 21. (प्राचुर्येण प्रस्तुतं प्रकृतं तस्य वचनं प्रतिपादनम्); 'मयड्वैतयोर्भाषायामभक्ष्याच्छादनयोः' पा० IV. 3. 143 (प्रकृतिमात्रान्मयट् वा स्याद्विकारावयवयोः । सि. कौ.) In this sentence मय is used in the sense of विकार and in the next in the sense of प्राचुर्य. अगणयत्...त्रिभुवनम् he looked upon the rays of the sun as full of necklaces, sunlight as full of sandal, the wind as full of camphor (the wind in the कदलीगृह was charged with the cool perfume of camphor), time as full of water, and the three worlds as full of ice (or mist.) The हिमगृह was so cool that even the sun and his light appeared soft and cool like a necklace and sandal. The spray from the many जलयन्त्रs made the world seem to be full of mist. As one saw nothing but water and artificial rivulets all round, the time spent in the हिमगृह appeared to be full of water.

P. 88 l. 12–P. 89 l. 20. (एवंविधस्य...व्यलोकयत्). The principal sentence is एवंविधस्य तस्यैकदेशे कादम्बरीं व्यलोकयत्. तस्य refers to the मध्यभाग of the हिमगृह. All the accusatives from सखीकदम्बकपरिवृतां downwards qualify कादम्बरीम्. सखी...गताम् who being surrouuded by a bevy of friends, seemed like the Ganges with its retinue of all tributary streams, resting in a cave of the mountain Himâlaya. कादम्बरी was lovesick and therefore pale hence she looked like the (white) Ganges. Her friends resembled the streams that fall into the Ganges. The cool हिमगृह was like a cave of हिमवत् full of snow. अशेषाः सरितः परिवारः यस्याः. The reading of P and N गृहाचलगताम् means 'resting in the stony house and is not so good as the one in the text. Another reading is महीतले पतिताम् which is good. In the last case हिमवतः would be in the ablative case. कुल्या...शयानाम् lying on a bed of flowers in a small pavilion resting on pillars of lotus-stalks, that (pavilion was surrounded (कृतपरिवेश) by a stream of camphor juice that (stream) was made to run round it (to wind) like a canal (कुल्या) कुल्यायाः भ्रमिः तया भ्रमितं तेन. कृतः परिवेशः यस्याः. '**वेष्टने परिवेशः** स्याद्भानोः सविधमण्डले' इति रभसः The word is written as परिवेष also. हाराङ्गद... मन्मथेन who was bound through jealousy by cupid with necklaces armlets (अङ्गद), bracelets, girdles and anklets (all) made of lotus-fibres, as if with chains. She had laid aside her usual orna

ments of gold, pearls &c. All her ornaments were made of lotus fibres to allay the fever of love. The poet fancies that she was fastened with chains at the various limbs of the body by cupid, who was jealous of her love for चन्द्रापीड. चन्दन...लाञ्छनेन who was as if touched by the moon (शशः लाञ्छनं यस्य) on her forehead that was white with sandal. Lines of sandal were drawn on her forehead which, being white, looked like the white moon. The spot on the moon is said to be a hare. *Vide* also the verse quoted on p. 80 (notes). बाष्प...वरुणेन as if her eye from which flowed tears were kissed by Varuṇa. वरुण is the lord of waters. Note 'यासां राजा वरुणो याति मध्ये...ता आपो देवीरिह मामवन्तु॥' ऋग्वेद. VII.49. 2. वर्धित...मातरिश्वना as if her mouth, from which heavy breaths issued with force, was bitten by the wind. वर्धिताः निश्वासमरुतः यस्मिन्. On account of the torment of love, she breathed heavily. संताप... पतङ्गेन as if the sun (पतङ्गः) resided in her limbs that were hot with fever. 'पतङ्गौ पक्षिसूर्यौ च' इत्यमरः. कन्दर्प...ज्वलेन whose heart glowing with the fire of love was as if seized by fire, whose body profusely perspiring was as if embraced by water (the deity presiding over water). स्वेदः अस्त्यस्य इति स्वेदिन्. दैवतै...सर्वशः whose loveliness was thus carried off (plundered) even by deities in all ways. We have seen in the preceding clauses how love, the moon, the wind, the sun &c are represented by the poet as working upon the different limbs of her body. सर्वशः refers to her various limbs. If there was perceptible some diminution of her beauty, it was as though the gods, and no meaner cause, that were responsible for it. हृदयेन...दौर्बल्याम् who had become feeble, as if because her limbs had gone to her lover चन्द्रापीड together with her heart. The idea is :—She was extremely emaciated. Her heart had gone to च० (*i. e.* knew nothing else, was engrossed in thoughts of च०); the poet represents that she was so feeble because even her limbs left her with her heart and went to च०. आश्यान...द्वहन्तीम् having on her body रोमाञ्च white with the partly dried sandal and due to the constant touch of her necklace, that रोमाञ्च seemed to be the collection of the rays of the pearls. Her hair whitened by sandal resembled the rays of pearls. अनवरतः हारस्य स्पर्शः तेन लग्नम्. स्वेद...करैः who seemed to be pitied by the bees (hovering) on her ear-ornament (made of flowers), that (bees) fanned the margin (पाली) of her cheeks that were full of particles of perspiration. The bees hovered round the flower placed by her on her ear and naturally fanned her cheek. The poet fancies that

they flapped their wings out of sympathy for का०, in order to all
the heat of love-fever. अवतंस...सिञ्चन्तीम् who, with the tears flowi
out from the corners (अपाङ्ग) of her eyes, sprinkled the ear th
was burnt (*i. e.* pained) by the fire in the form of the hum
the bees on her ear-ornament. Water is poured to allay fi
The hum of the bees is an excitant of Love and hence her ea
were pained by it. The tears rushing out from the corners (
she was lying down) would naturally fall on the ear. अतिप्रवृत्त
कलयन्तीम् holding on her ear a bud of white Ketaka, which (bu
seemed to be a pipe (प्रणालिका) for carrying off (निर्वाहः) the tea
that flowed in abundance. कर्पूरसदृशी केतकीकलिका. The com. in
explains 'कर्पूरेषु उप्ता (sown or planted) या केतकी तस्याः कलिक
The long केतक resembled an aqueduct and it has been said in t
preceding sentence that her tears sprinkled her ear. आयत...कलश
whose garment, set in motion by the deep sighs, slipped asi
from her jarlike breasts, which (garment) seemed to be t
lustre of her body running away in fear of the heat (of love
आयताः (long) श्वासाः तैः विधुतिः (कम्पः) तेन तरलितं तेन. देहस्य प्रभायाः वित
(समूहः) तेन. विमुच्यमानौ कुचकलशौ यस्याः. Her complexion w
extremely fair and lustrous like the fine silk garment she wo
आपत...निरुन्धतीम् who covered (stopped or restrained) her jarli
breasts, in which the waving chowries were reflected, as though th
had furnished themselves with wings as if out of their eagern
to go to her lover (च०). आपतत् प्रचलयोः चामरयोः प्रतिबिम्बं यस्मिन्. प्रिय
अन्तिके गमने औत्सुक्यं तेन कृतौ पक्षौ येन (*adj.* of ०युगलं). The wavi
chowries were reflected in her bright breasts; the reflectio
looked like flapping wings, which the poet fancies, the brea
had furnished themselves with. She had naturally placed h
hands on her bosom to steady her heart; but the poet fancies th
she wanted to stop them from flying. मुहुर्मुहुः...लिङ्गन्तीम् who aga
and again embraced with her creeperlike arms a statue made o
slab of ice (in order to allay the fever of love). मुहुः कपोल...स्पृ
न्तीम् now clasping a doll (पुत्रिका) of camphor to her broad chee
now touching with her lotus-like feet a statue (प्रतियातना) made
thick sandal paste. चरणः अरविंदमिव. पुत्रिका—'पञ्चालिका पुत्रि
स्याद्वस्त्रदन्तादिभिः कृता' इत्यमरः—पुत्री इव (one who is like a gi
प्रतिकृतिः पुत्रिका, according to 'इवे प्रतिकृतौ' V. 3. 96. प्रतियातना
'प्रतिमानं प्रतिबिम्बं **प्रतिमा प्रतियातना** प्रतिच्छाया । प्रतिकृतिरर्चा पु
प्रतिनिधिः' इत्यमरः—प्रतियात्यते अनया. स्तन...लोक्यमानाम् who was look
at even by her own face that was reflected in her breasts, as if
was curious (to know her state) and hence turned towards h

Her face was reflected in her breasts. The poet fancies that her own face turned towards (परिवृत्य) her (in the form of the reflection) out of its curiosity. A similar idea is to be found in the next two clauses. कर्णपूर...फलकाम् whose broad cheek was kissed even by the sprout placed as an ornament on her ear, that (sprout) lay (hung down) on its own reflection (in her cheek) as if it (sprout) were full of longing (for her). स्वस्य प्रतिबिम्बं चासौ पल्लवश्च तत्र शेते इति. उत्कण्ठया सह सोत्कण्ठः तेन. हारै...लिङ्ग्यमानाम् who was clasped with outstretched कर s (rays; hands) even by necklaces that were मुक्तात्मन् (made of pearls; drooping in spirits) as if they were helpless through love. मुक्तः आत्मा यस्य (with हारैः); मुक्तः आत्मा येन (drooping, with reference to मदनपरवश). प्रसारितौ करौ (हस्तौ) येन (with मदनपरवश persons); प्रसारिताः कराः किरणाः यस्य (with हारैः). The simple fact is that she wore necklaces. The poet fancies by paronomastic adjectives that they were as if persons stricken down by love (whose spirits droop and who stretch out their hands for embracing). There is moreover another idea that is suggested. She was embraced by necklaces though they were मुक्तात्मन् (मुक्तः आत्मा येषाम्, who had attained मोक्ष); she was so lovely that even those who were मुक्तात्मन् embraced her. मणि...कारयन्तीम् who made the jewelled mirror placed on her bosom take an oath by her life, as if it (mirror) were the moon, that it won't rise that day. The bright and round mirror was like the moon. When the moon rose, her torment would be unbearable. Hence she made the moon (the mirror) take an oath (swear with his hand on her life) by her life (the mirror was on her bosom) that he won't rise that day. Oaths were taken by touching the feet, neck &c. Compare above 'सत्यं शपामि ते पादपङ्कजस्पर्शेन' (p. 67 ll. 10-11 text). N reads विनोदितव्यमेतत् which the com. explains as "जीवितस्य स्पर्शो दानं तन्मयं शशिनमिव चन्द्रमिव। 'स्पर्शो रोगोक्षरे दाने'...इति कोषः। इति शपथं कारयन्तीम्। इतिशब्दद्योत्यमाह—विनोदेति। अद्य त्वया विनोदितव्यम्। अन्यस्तु शशी शोकप्रदः, त्वया तु विनोदितव्यमेतदिति भावः। अत एव जीवितस्पर्शमयमिति विशेषणम्।." This is not quite clear. Moreover to take जीवितस्पर्शमयं with शशिनम् seems to us wrong and the meaning that the com. draws out is not very happy. करिणी...कराम् who, like a female elephant, was संमुखा...करा. The latter, with का०, means 'who stretched out her hand to ward off the perfume coming from the pleasure-garden (set apart for the ladies)' संमुखागतः प्रमदवनस्य गन्धः तस्य वारणाय प्रसारितौ करौ यया; while with करिणी, it means 'who stretched forth her trunk towards an intoxicated wild गन्धगज that came towards her.' संमुखागतः प्रमदः (प्रकृष्टः मदः यस्य)

वनगन्धवारणः (वने भवः गंधगजः) तं प्रति प्रसारितः करः यया. काद० warde off the perfume because it was an excitant of love. गन्धगज we hav explained above (notes p. 58). प्रस्थिता...गमनाम् who, like a woma that started on a journey, was अनभीष्ट...गमना. The latter, wit का० means 'to whom the arrival of the deer in the form of th southern wind (दक्षिणवात *i. e.* मलयमारुत) was unwelcome' (अनभी दक्षिणवातः एव मृगः तस्य आगमनं यस्याः); with प्रस्थिताम् it means 't whom the movement of an antelope as swift as wind toward her right was undesirable (as portending evil)' अनभीष्टं दक्षिण (अपसव्यगामी) वातमृगः तस्य आगमनं यस्याः. The wind from the sout (from मलय) is very exciting to those who are in separation an hence to का० its arrival was unwelcome. Compare above 'अपगतद क्षिण्य दक्षिणानिलहतक पूर्णास्ते मनोरथाः' (text p. 39 ll. 8–9). We ma also explain मृग by 'musk' and translate 'to whom (का०) th arrival of the southern wind as fragrant as musk was unwelcome 'मृगनाभिर्मृगमदो **मृगः कस्तूरिका**ऽपि च' इति माधवः (quoted in व्याख्यासुधा) 'वातप्रमीर्वातमृगः' इत्यमरः (वात इव मृगः). A deer going to the righ portends evil in the case of women; compare notes above (p. 8 on दक्षिणाक्षि). 'स्त्रीणां प्रयाणे दक्षिणो मृगोऽपशकुनमिति **वसन्तराजादौ** प्रसिद्धम् इति भानुचन्द्रः. मदना...पार्श्वाम् who like the dais (वेदिका) for crowr ing cupid was कमला...पार्श्वा. The latter, with का०, means 'on whos two sides were supported two jarlike breasts full of splendou (कमला) and white with sandal' (कमलया लक्ष्म्या लक्षणया शोभया '**लक्ष्मीः** पद्मालया पद्मा **कमला** श्रीर्हरिप्रिया' इत्यमरः, आवृतौ चन्दनेन धवलौ पयोधरौ कलशौ इव ताभ्यां अवष्टब्धौ आश्रितौ पार्श्वौ यस्याः); while wit ०वेदिका it means 'on both sides of which are supported (*i. e* placed) two jars holding water that is full of lotuses and whit with sandal' (कमलैः आवृतौ, चन्दनेन धवलं पयः जलं तस्य धरौ कलशौ ताभ्य अवष्टब्धौ पार्श्वौ यस्याः). For a coronation ceremony मङ्गलकलशs ful of water, flowers and sandal were required. See रामायण अयोध्याकाण्ड 3rd and 14th sargas. आकाश...मूलाम् These very words occur obov in the description of कादम्बरी (text p. 62 ll. 14—15). See ou notes thereon. कुसुम...तराम् who, like the line (or tip) of th bow made of flowers, was मदना...तरा. The latter with का० means 'who was more charming on account of the high pitcl (कोटि) of her virtues produced in her by Love' (मदनेन आरोपित जनिता गुणानां कोटिः प्रकर्षः तया कान्ततरां रमणीयतराम्); while with ०लेख it means 'more charming on account of the end of the string be ing placed upon it (चापलेखा) by cupid' (मदनेन आरोपिता या गुणस्य मौर्व्याः कोटिः अग्रं तया कान्ततराम्). कोटिः end or highest pitch. '**कोटिः** स्त्री धनुषोऽग्रेऽश्रौ संख्याभेदप्रकर्षयोः' इति मेदिनी. मधु...हारिणीम् who, like the

deity of (*i. e.* superintending over) spring, was शिशिरहारिणी 'charming on account of cold (treatment); that drives away the cold season.' Spring follows शिशिरऋतु. We may explain शिशिरहारिणी as 'wearing a cool necklace.' मधुकरी...कुलाम् who, like a female bee, was कुसुम...कुला (distressed by cupid; absorbed in searching flowers). कुसुमानि मार्गणाः (बाणाः) यस्य स कुसुममार्गणः तेन आकुला (with का०) कुसुमानां मार्गणेन (अन्वेषणेन) आकुला (with मधुकरी). In चन्दन... स्पर्शाम् we have three विरोधs based upon श्लेष. चन्दन...रागिणीम् who although anointed with sandal unguents was अनङ्गरागा (without अङ्गरागs *i.e.* unguents; full of passion through cupid). चन्दनस्य विलेपनं (अङ्गरागः) यस्याः. There is विरोध in saying that although she was anointed with sandal unguents, she had no अङ्गरागs (अविद्यमानः अङ्गरागः विलेपनं यस्याः). This is removed by taking अनङ्गरागा in another sense (अनङ्गेन मदनेन रागः अनुरागः यस्याम्). Explain similarly the following two clauses. बालां...जननीम् who though a बाला produced Love. बाला means a girl who knows nothing of love affairs.There is विरोध in this, which is got over by taking बाला in the sense of 'unmarried.' Or we may say that there is विरोध between बाला and जननी (mother). मृणालिनी...स्पर्शाम् though she was मृणालिनी, yet she longed for the touch of ice. मृणालिनी (a lotus plant) withers under the influence of ice and frost. So there is विरोध in the above, which is removed by taking मृणालिनी as equivalent to 'wearing lotus fibres'. कादम्बरी wore lotus-fibres to allay the fever of love and also longed for thə touch of ice. For a lotus plant withering under frost, compare रघु० 16. 7. 'बिभर्षि चाकारमनिर्वृतानां **मृणालिनी हैममिवोपरागम्**'.

P. 89 l. **21**—p. **90** l. **21.** (अथ सा यथा...पस्पर्श). यथा...वेदयन्तम् who coming in one after another as they saw him, announced to her the arrival of च०. उद्गता तरलतारका यस्य the tremulous pupil of which moved. मुखे मुखे इति प्रतिमुखं (अव्ययीभाव). निक्षिप्तेन qualifies चक्षुषा. (अविद्यमानानि अक्षराणि यथा स्युस्तथा अनक्षरम्, अव्ययीभाव without uttering a syllable). She cast her inquiring eye at each face and as if asked the queries mentioned. निक्षिप्तनामाक्षरम्, the reading of N, means 'taking the name of each (attendant).' It does not yield a happy sense and seems to be a conjectural emendation. निक्षिप्तानि नामाक्षराणि यथा स्युः तथा. प्रवर्ध...दूरादेव seeing him coming while yet far off, with an eye that gradually brightened. प्रवर्धमानः धवलिमा यस्य; her eye brightened because it was dilated through delight. वरारोहा whose hips are beautiful (वरः आरोहः नितम्बः यस्याः). The word वरारोहा when applied to the करिणी means 'who can be ridden excellently or whose height is very proper.' '**आरोहस्त्ववरोहे**

च वरारोहाकटावपि । आरोहणे गजारोहे दीर्घत्वे च समुच्छ्रये॥' इति मेदिनी. नवग्रह करिणीव like a female elephant freshly caught. See above (tex p. 21 l. 20) for the same expression. ऊरुस्तम्भविधृता seized by paralysis of the thighs (*i. e.* at the sight of च० her motion wa obstructed). The words will also mean 'supported on pillar like thighs;' but that is not a happy phrase to use with refer ence to का०. Our meaning suits the context better. Separat as उरुस्तम्भविधृता with reference to करिणि 'tied to a big (lit. wide post.' विचेष्टमानाङ्गी whose limbs were trembling. कुसुम...त्थाप्यमान who, being helpless herself (*i. e.* unable to get up), was as raised up by the noisy swarms of bees that were drawn near he by the fragrance of her flowery bed. संभ्रम...मिच्छन्ती who becaus her upper garment dropped aside in her haste (to rise to receiv च०) wished to place on her bosom the rays of the necklace. Sh mistook the bright rays of the necklace for her fine white silk gar ment. Compare a similar idea above 'पवनहृतोत्तरीयांशुके, हारप्रभामाय सितकरतला संकलयसि' (text page 58 ll. 17—18). संभ्रमेण च्युतं उत्तरीय यस्याः. मणि...याचमाना she seemed to beg from her own reflectio the support of a hand, as she placed her left hand on the jewelle pavement. She placed her left hand on the pavement for i cool touch. But her hand was reflected in the bright pavemen The poet fancies that she wanted the support of the hand of he image. याचमाना governs two objects हस्तावलम्बनं and प्रतिमाम्. स्रस्त... र्पयन्ती who, with her right hand exhausted by tying together he beautiful hair that had become loose, from which drops of per piration were falling down, as if made a gift of herself b sprinkling water. A gift is given with the right hand and co firmed with water. She was exhausted and perspiratic fell from her right hand; this the poet fancies to b water with which she made a gift of herself. स्रस्तः केशकला तस्य संयमनं तेन श्रमितः तेन; गलत् स्वेदसलिलं यस्मात्. समभ्युक्ष्य (*Ind. pa p.* of उक्ष् 6 P. with सम् and अभि). वलित...नङ्गेन who, because th line of hair (on her abdomen) was made to wave by th folds of her skin (on the abdomen) that were compressed as sh turned the lower part of her spine, was as if twisted and squee ed by cupid to yield all the Rasas. This is a rather difficu conceit. What it means is, in our opinion, as follows:—at th sight of च० she wanted to rise up resting her left hand o the pavement; see above मणिकुट्टिमनिहितेन वामकरतलेन &c. (ll. 2—; If we try to rise up supporting ourselves on our left hand, w shall see that we twist our bodies in one direction on the low

part of the spine and that the folds of the abdominal skin on the right are compressed. She with her abdomen thus twisted looked like a wet piece of cloth twisted in order to squeeze all water out of it. Hence the word निष्पीड्यमाना. Her रोमराजि waved when the folds were compressed and presented the appearance of water squeezed out from a piece of cloth. Cupid was tormenting her and hence he is said to have squeezed out of her all Rasas. रस means 'fluid' as well as 'the 8 or 9 sentiments (शृंगार, करुणा, &c.).' Just as water (fluid, रस) is squeezed out of the wet piece of cloth, so the Rasas were squeezed out of her in the form of the waving रोमराजि (*i. e.* the spectator became full of the sentiments of Love, Pathos, Wonder &c. on seeing her). वलितं त्रिकं तेन ताम्यन्ती (choked) त्रिवली तया तरङ्गिता रोमराजिः यस्याः सा वलित... राजि तस्याः भावः ०राजिता तया. त्रिकम्—'**पृष्ठवंशाधरे त्रिकम्**' इत्यमरः—त्रयाणां संघः त्रिकम् according to 'संख्यायाः संज्ञासंघसूत्राध्ययनेषु' पा० V.1.58. अन्तः...जलम् who shed cool tears of joy from her eye, as if they (tears) were mixed with the sandal juice on her forehead that entered inside. Sandal juice was applied to her forehead to allay the fever of love. Her tears at the approach of च०, were cool, because, the poet fancies, they got mixed with the cool sandal that had as if entered inside the forehead. आनन्द...क्षालयन्ती who bathed her broad cheek gray with the pollen of the (flowery) ear-ornament that was set in motion (when she rose to receive च०) with the continuous flow of the tears of joy, as if because she longed to have a reflection of her lover (on her cheek). Her bright cheek was rendered gray with pollen and tears of joy fell upon it. The poet fancies that she washed her soiled cheek in order to make it bright again so that it may receive the reflection of च०. वेणिका continuous flow, stream. ललाटिका...मुखी who had slightly bent her face as if through the weight of the sandal paste on her forehead. She bent her face through bashfulness; the poet fancies that she did so through the weight &c. तत्क्षण...कृष्यमाणा who seemed to be drawn forward by her long eyes fixed on the face of च० and the pupil of which had fixed itself in its corner. अपाङ्गभागे पुञ्जिता तारका यस्याः. तन्मुखलग्नयेव दीर्घया—the word लग्ना has here another meaning 'stuck to'; her eye was so long that it as if (physically) touched च० who was yet far off. पूर्ववत् as before—चन्द्रापीड had once before bowed to कादम्बरी; see (text) p. 64. l. 17. 'इत्यावेदिते तया चन्द्रापीडः प्रणाममकरोत्'. महाश्वेता...सरम् having first saluted महाश्वेता. महाश्वेतायै प्रणामः पुरःसरः (प्रथमः) यथा स्यात्तथा (अव्ययीभाव). कृतं...तस्यां when she (का०) saluted him in return.

जाम्बूनदमयीं made of gold. जाम्बूनदम्—जम्बूरसस्य नद्यां भवम्—'तत्र भवः' पा० IV. 3. 53 (इति अण्). आसन्दिका— a small chair— 'वेत्रासनमासन्दी स्त्री वृषी च व्रतिकासनम्' (perhaps from सद् with आ). रोचि...पादाम the legs of which were inlaid with brilliant jewels. रोचिष्णुरत्नैः प्रत्युप्ताः (खचिताः) पादाः यस्याः. पादेनैवोत्सार्य having pushed it aside with his feet. क्षितौ एव—च० shows his great humility. अहो...प्रजापतेः Oh, how partial is the creator to women? The student should remember that का० was a गन्धर्व princess and hence at the sight of the beautiful पत्रलेखा who was a मानुषी, she exclaimed as above. दर्शनादे...शया at whose very sight, great affection for her (पत्रलेखा) was produced in her (का०). सोपग्रहम् with favour, encouragingly. करकिसलयेन with her sprout-like (delicate) hand. करः किसलयमिव.

P. 90 l. 22—p. 92 l. 7. (चन्द्रापीडस्तु...पपाठ). कृत...चारः having gone through all the courtesies proper for his arrival. कृतः सकलः आगमनस्य उचितः उपचारः येन. तदवस्थाम्—सा अवस्था यस्याः सा तदवस्था ताम्—who was reduced to that condition. दुर्विदग्ध foolish, silly. निपुणालापेन in a clever speech. प्रकाशम् *adv.* openly, aloud. जानामि...व्याधिः. This and a few other sentences below admit of two meanings, one being the obvious and the other being secret, really intended and meant for कादम्बरी alone, if she understood it. जानामि...व्याधिः I know on account of what pain (अरति) this disease, dependent on (*i.e.* full of) constant torment, has been caused. He means he understands the reason why she suffers from this disease. काम् अरतिं निमित्तीकृत्य with reference to what distress as the cause. अरतिः want of amusement, distress. अविचलः (never moving *i. e.* constant) संतापः तन्त्रं (dependence, government) यस्य. Another reading 'अविरलसंतापतीव्रः' (of the Calcutta editions) is preferable; but it looks suspicious it is perhaps a conjectural emendation. The other meaning o the sentence is 'I know that this disease has कामरति (कामेन कंदर्पेण जनिता रतिः प्रीतिः) as its cause.' कामरति Love produced by cupid He means you suffer all this because you have fallen in love सुतनु Oh, fair one! इच्छामि...कर्तुम् I wish to make you well (स्वस्था even at the cost of my life (lit. body). The secret meaning is:— I wish to make you all right, if you will give yourself away t me (in marriage). उत्कम्पि...हृदयम् my heart sinks as it were, whe I look at you who are fallen with pain on your bed of flower and when I sympathise with you who are trembling. Separate a उत्कम्पिनीम्, अनुकम्पमानस्य कुसुमेषु पीडया पतिताम्. The secret meanin is:— my heart flies (पतति) after you who are trembling, I mysel quivering (through the emotion of love) and looking to you wh are stricken (lit. fallen) with the torments of love. Separate a

उत्कम्पिनीम् अनु कम्पमानस्य कुसुमेषुपीडया पतिताम्. अनु is कर्मप्रवचनीय and governs उत्कम्पिनीम्. कुसुमेषुः (कुसुमानि इषवः यस्य) मदनः तस्य पीडया. अनङ्गदे ...लते your creeper-like arms, destitute of Angadas (ornaments worn on the arms) are grown thin. अविद्यमानं अङ्गदं यस्याः सा अनङ्गदा (भुजलता). The student will note that कादम्बरी did not put on her *usual* ornaments of *gold* &c. on the different limbs when suffering from the fever of love, but only lotus-fibres. See 'हाराङ्गदवलयरसनानूपुरैर्मृणालमयैर्निगडैरिव &c.' (p. 88 l. 15. text). The secret meaning is:—your arms grown thin inspire love. अनङ्गं कामं ददातीति अनङ्गदा (अनङ्गदे being nom. dual). Or अनङ्गदे may be looked upon as a vocative. Then the meaning is 'Oh thou that inspirest love'. गाढ...रसाम् on account of thy great (lit. deep) torment, thou hast in your eye as if a lotus plant (growing) on land with red lotuses. The simple meaning is:— your eyes are red. The propriety of स्थल is:— lotus plants grow in water, but in this case the lotus (viz. her red eye) belonged to का° who was on land. गाढः संतापः यस्याः सा गाढसंतापा तस्याः भावः गाढसंतापता तया. रक्तं तामरसं यस्याः. The word तामरस as well as पिक and नेम is said by शबरस्वामिन् to be non-Sanskritic in origin. The secret meaning is:— thou hast in thy eye a redness (रक्तता, or love) that brings no pleasure, as if thou were a स्थलकमलिनी. Separate as रक्तताम् अरसाम् (अविद्यमानः रसः सुखं यस्याम्). रक्तता (love) is अरसा, as her desire is not fulfilled. दुःखितायां...भरणता when you are thus afflicted, even your servants, incessantly shedding tears, seem to wear pearl ornaments. अनवरतं कृतः अश्रुबिन्दुपातः तेन. मुक्तानां आभरणानि यस्य सः मुक्ताभरणः तस्य भावः मुक्ताभरणता. The tears look like pearls and hence the servants seem to wear pearls. The superficial meaning is:— even your servants wear pearl ornaments, then why do you not yourself put on your ornaments? Hence he says in the next sentence गृहाण...प्रसाधनानि. Or we may take the superficial meaning to be simply this :— your servants weep incessantly when you are thus afflicted. The secret meaning is :— on you who are distressed and also on your servants, there are no ornaments. मुक्तानि (त्यक्तानि) आभरणानि यया सा मुक्ताभरणा तस्याः भावः मुक्ताभरणता. गृहाण...साधनानि take thyself thy auspicious ornaments befitting an excellent woman (like you). वरायाः अर्हाणि उचितानि; or वराहार्णि may mean 'excellent and befitting' (वराणि अर्हाणि च). The secret meaning is:— put on an auspicious toilet befitting the स्वयंवर ceremony. Read here स्वयंवरार्हाणि. Here चन्द्रापीड invites कादम्बरी to avow her choice of him as her husband. 'आकल्पवेषौ नेपथ्यं प्रतिकर्म प्रसाधनम्' इत्यमरः. The com. on this rather difficult speech

of Chandrâpîḍa is unsatisfactory. It nowhere brings out the plain and secret meanings. It splits up the sentences in a queer way. It reads परिजनोपि...वर्तते । मुक्ताभरणतां गृहाण । स्वयं वरार्हाणि प्रसाधनानि । कुसुमशिलीमुखान्तर्हिता शोभते यथा लता ।'. सकुसुम...लता For a young creeper full of flowers and bees looks splendid. हि shows 'cause, reason'. This sentence constitutes the reason why she should put on ornaments. Just as a creeper appears beautiful only when it has flowers and bees, so का० would be charming when she put on her ornaments. कुसुमानि च शिलीमुखाश्च कुसुमशिलीमुखाः तैः सह सकुसुमशिलीमुखा (*adj.* of लता). The secret meaning is:— for youth, full of Love, looks charming. We have to read नवालता as one word and take it equal to नबालता (not-childhood *i. e.* youth), as in a श्लेष, ब and व are non-different. See notes above (p. 12 l. 17–19). कुसमानि शिलीमुखाः (बाणाः) यस्य सः कुसुमशिलीमुखः मदनः तेन सह सकुसुमशिलीमुखा (बहुव्रीहि, *adj.* of नवालता). शिलीमुख—'अलिबाणौ शिलीमुखौ' इत्यमरः—शिली शल्यं मुखे यस्य. स्वभावमुग्धाऽपि although simple (ignorant) by nature (and therefore not able to understand what च० so cleverly said). कन्दर्पे...प्रज्ञया with her intellect that was as if instructed by cupid. अव्यक्त ...मर्थं his meaning that was suggested by his obscure (अव्यक्त not clear) speech (व्याहारः). मनोरथा...भावयन्ती not thinking it possible that her desires could secure such a position (*i. e.* not thinking it possible that her desire to be united to च० would be fulfilled). चन्द्रापीड had not yet manifested the intense working of love as का० did and so she was not sure of his love for her. Therefore she did not divulge that she loved च०. शालीन...लम्बमाना and betaking to bashfulness (as became a high-born maiden). शालीन means 'not bold, bashful'. 'स्यादधृष्टे तु शालीनः' इत्यमरः. शालीन is formed from शाला (room, house) with the affix ख (ईन) according to 'शालीनकौपीने अधृष्टाकार्ययोः' पा० V. 2. 20. (शालाप्रवेशमर्हति शालीनः अधृष्टः । सि. कौ. । अप्रागल्भ्यादन्यत्र गन्तुमशक्तः शालामेव प्रवेष्टुमर्हतीत्यर्थः । तत्त्वबोधिनी). उत्पादितः अन्यव्यपदेशः यया on some pretext (lit. creating some pretext). तत्क्षणं...मकरोत् she sent forth the light of a smile, as if to see him who was darkened (*i. e.* screened from her sight) by the swarms of bees (hovering round her face) on account of the fragrance of her mouth. On some pretext, का० simply smiled. च० could not be clearly seen by her, because the bees came between her and him. So, the poet imagines, she produced the light of her smile in order to remove the darkness caused by the bees and to see his face. अकथनीयः indescribable, or 'not fit to be told' (because it proceeds from love). कुमारभावो-

चेतायाः has two meanings. कुमार...संतापाय what indeed does not cause pain to her who is a maiden (a mere child) *i. e.* everything causes pain. कुमारभावेन (childhood or maidenhood) उपेता. Supply भवति after संतापाय. कुमारे भावः (रतिः) तेन उपेता who is full of love for the prince (चन्द्रापीड). Or कुमार may be taken as a vocative. 'भावः सत्तास्वभावाभिप्रायचेष्टाऽऽत्मजन्मसु' इत्यमरः. K's explanation is rather far-fetched. He takes कुमार as equal to 'a cupid on earth' (कु+मार 'मदन'). मृणालिन्याः...तपायते even the cool shoots of the lotus-plant turn to fire, even moonlight becomes like sunlight. हुताशनः अग्निः स इव आचरति हुताशनायते. ननु...खेदम् don't you see the pain caused to her mind by the breezes of the fans made of tender sprouts ? धीरत्व...रस्याः her firmness alone enables her to support her life. प्रत्युत्तरीचकार gave as a reply. उभय...र्थतया because (the speech of मदलेखा) admitted of both meanings (one being plain, the other being secret as refering to च०). उभयथा घटमानः अर्थः यस्य तस्य भावः उभय...र्थता तया· संदेहः एव दोला ताम् अधिरूढेन that was in suspense. प्रीत्यु...चतुराभिः कथाभिः in talk that was clever in increasing affection. आरुरुक्षन्तम् who was about to mount (*Pr. p.* of the desiderative of रुह्). पत्रलेखां...मिच्छति wishes पत्रलेखा to return. श्रुत्वा देवः प्रमाणम् on hearing this, your majesty (here the prince) is an authority. This is an expression, which means 'you are to decide, the decision rests with you.' स्पृहणीया to be envied. यामेव...प्रसादः whom the favour of का० so pursues *i. e.* who is so much favoured by का०. अभिज्ञाततर very well known. धृततुरङ्गमः holding his horse. विस्फारित widened, dilated. अङ्ग *inter.* meaning 'well, Sir.' कच्चित् inter.. meaning 'I hope'.

P. **92** l. **8** — p. **93** l. **15.** (स्वस्त्युज्ज...हेमकूटः इति). स्वस्ति—mark how the letter begins. सकल...रविन्दः (सकलराजन्यानां शिखण्डेषु शेखरीकृतं चरणारविन्दं येन) who has made his lotus-like feet the head ornaments of the crests (शिखण्डः) of all kings. परममाहेश्वरः an excellent worshipper of S'iva. It was natural that the king of उज्जयिनी should be a शैव, as उज्जयिनी had a famous temple of महाकाल, one of the 12 ज्योतिर्लिंगs. सर्व...यतनं the abode of all prosperity. उदञ्च...चुम्बिनि उत्तमाङ्गे on his head which kisses the circle of the flashing (उदञ्चत्) rays of the charming crest-jewel. उदञ्चन्तः चारुचूडामणेः मरीचयः तेषां चक्रं चुम्बतीति· नन्दयति greets. कियानपि...गतः It is long since you were seen by us. म्लानिमुपनीता pines away. लेखन...नेतव्या the moment you finish the perusal of the letter should be made the time of your march ; *i. e.* you should start the moment after you read this letter. लेखद्वितयम्—वैशम्पायन also had received a letter from his father शुकनास and

from तारापीड. अभिन्नार्थम् (अभिन्नः अर्थः यस्य) having the same purport. महता अश्वीयेन परिवृतम् surrounded by a large number of horses (cavalry). अश्वीयम् is formed from अश्व (अश्वानां समूहः, अश्व+छ) according to 'केशाश्वाभ्यां यञ्छावन्यतरस्याम्' पा० IV. 2. 48. महा...कृतम् who was in command over a large force. नियतं... गमिष्यति इति since it is certain that केयूरक will escort her as far as this place. तन्मुखेन—केयूरकमुखेन. नन्वियं...वत्सलताम् indeed this is the nature of mortals, deserving to be censured by the three worlds, which (nature) pays no regard to others, which knows no friendship and which is hard to please (दुर्ग्रह, or 'difficult to be understood or impressed'), mortals, whose affections, failing (in fulfilling the promise held out by them) all of a sudden, care not for the spontaneous (lit. causeless) tenderness (of others). What च० means by this periphrasis is:—कादम्बरी was निष्कारणवत्सल to him ; he also for a time was all affection to her ; but now he is going away all of a sudden without caring for her. एवं गच्छता...जालिकताम् in thus going away, my affection has been reduced to deceitful and false roguery. कूटः—टम् falsehood ; often used as the first member of a compound in the sense of 'false.' जालिकता 'roguery' from जालिक (a rogue जालेन चरतीति, according to 'पर्पादिभ्यः ष्ठन्' पा० IV. 4. 10). He means:—as I thus go away regardless of you, it will naturally be inferred that my affection was a sham. प्रापिता...कुशलताम् my devotion to you has become my skill in falsely changing the tones of my voice. अलीकं यत् काकोः करणं तस्मिन् कुशलता. काकु *f.* is the change of voice due to different feelings such as joy, fear &c. 'काकुः स्त्रियां विकारो यः शोकभीत्यादिभिर्ध्वनेः' इत्यमरः. What he means is:— I showed by words and tones that I was greatly devoted to you ; but all that has turned out to be my cleverness in falsely changing my voice as the occasion demanded. काकु is paraphrased by the com. in N as 'वक्रोक्ति' ; but this is not strictly correct. Of the figure वक्रोक्ति, there are two varieties one of which arises from काकु (used in the sense given by us above). पातित ...र्पणम् the offer of myself (to you as your servant) has been made to be a roguery sweet purely on account of its outward courtesy. आत्मनः अर्पणम्. उपचारः एव उपचारमात्रम् तेन मधुरम्. He means:—I often said to का० that I was her servant and that I had made a present of myself to her (Note the words of च० above 'अपत्रपे त्वत्प्रतिपत्तिभिरुपायनीकर्तुमेवमागतायास्ते वयमेते शरीरमिदमेतज्जीवितमेतानीन्द्रियाणि &c.' p. 78 ll. 24-26. text).Now that I leave you all of a sudden, it follows that all those were purely sweet words of formality and that there was no sincerity in them. प्रकटितं...भिन्नार्थत्वम् and the variance between

my thoughts and words has been laid bare (*i.e.* it is now clear that I really think one way, but speak quite a different thing). My words do not correspond to my thoughts and I am wanting in the characteristic of great men, which is expressed as 'मनस्येकं वचस्येकं कर्मण्येकं महात्मनाम् ।.' वाङ्मनस n (वाक् च मनश्च वाङ्मनसे) is a द्वन्द्व formed irregularly from वाच् and मनस् by the addition of अ according to पा० V. 4. 77 (which is a very long Sûtra). आस्तां तावदात्मा But enough of myself. अस्थाना...नीता But even the princess, worthy to associate with celestials, has incurred blame by showing favour to an unworthy object (like me). अस्थाने आहितः प्रसादः यया. दिव्यानां दिवि भवानां योग्या. The blame referred to would be;—how was it that कादम्बरी, so exalted as she is, formed friendship with च० a fickle cheat? जनयन्ति ...महताम् the ambrosial glances of the great bestowing favours, when fallen in vain on improper objects, afterwards cause shame (वैलक्ष्यम्) to them. न खलु...प्रति yet indeed my heart is not so much weighed down by great shame with reference to Kādambarî as it is (weighed down) with reference to महाश्वेता. He means that he owes all his acquaintance with का० &c. to महाश्वेता and hence he would be more ashamed to show his face to महाश्वेता than to कादम्बरी. प्रबललज्जया अतिभारः तेन मन्थरम्. नियत...देवी The princess will surely rebuke her often (असकृत्) who took a liking (पक्षपात) for an unworthy object (like myself) and who extolled my virtues, having falsely imputed (to me) qualities that I did not possess. अलीकं (मिथ्या) अध्यारोपणं (आरोपः) तेन वर्णितः असद्गुणानां संभारः (समूहः) यया ताम्. अस्थाने पक्षपातः अस्ति अस्याः इति ०पातिनी ताम्. गरीयसी more weighty or important. प्रभवति देहमात्रकस्य is master only of my body. Mark the use of the gen. with प्र-भू. हृदयेन...देव्याः But my heart, fond of dwelling on Hemakûṭa, has written a bond of slavery for a thousand births to princess Kâdambarî. च० means that his mind wants to stay on हेमकूट in the company of का० and is willing to remain her slave and has as it were given her a document to that effect. हेमकूटे निवासः तस्मिन् व्यसनं (attachment) तदस्य अस्तीति ०व्यसनिन् तेन.न दत्त...गन्तुम्—अस्य refers to हृदयस्य—The construction is आटविकस्य गौल्मिकेनेव अस्य देवीप्रसादेन गन्तुं न दत्तम्—the favour of the princess did not allow it to move, just as a dense thicket (गौल्मिक) does not allow the woodman (आटविक) (to move about). च० means that his heart is girt round with the favours of का०, that forbid it to move away. The reading of N (and the com.) hardly makes any sense. N reads न दत्तमस्याः with देव्याः and दविक (?) गौल्मिकेन. आटविक (from अटवी) अटव्या चरति इति आटविकः. गौल्मिकः—derived from गुल्मः-म्-

a cluster of trees. गौल्मिकः may also mean 'a soldier belonging to a troop' (from गुल्मः a particular division of an army, for which see notes above p. 11). Then the meaning would be 'just as the guard at the post does not allow the woodman to move, so &c.' प्रसंगतो... चण्डालः this base (or cruel) च० should be remembered (by का०) occasionally in talking to people. Compare above 'स्मर्तव्योऽस्मि परिजनकथासु' (p. 81. l. 9. text). He calls himself चण्डाल because he goes away regardless of what का० would feel. मा चैवं...चन्द्रापीडः yet think not that Chandrâpîḍa, if alive, will rest without again tasting the joy of saluting the lotus-like feet of the princess. प्रदक्षिणया सह यथा स्यात् तथा सप्रदक्षिणम् (अव्ययीभाव). प्रणामः पूर्वः यथा स्यात् तथा प्रणामपूर्वम् (अव्य०) preceded by a bow. अशिथिलः close. कण्ठग्रहः embrace. अस्मद्वचनात् in my name. रचिताञ्जलिना with folded hands. आमन्त्रणीय should be bidden farewell.

P. 93 l. 16—p. 94 l. 23. (एवमादिश्य...ददर्श). तं refers to मेघनाद, the commander. सुहृदा...गन्तव्यम् You should march slowly without fatiguing the army (साधनम्) of our friends &c. The reading of some mss. 'सुहृदाऽपि साधन &c.' is preferable (as addressed to वैशम्पायन, who was च०'s friend). 'साधनं मृतसंस्कारे सैन्ये सिद्धौषधे गतौ।' इति मेदिनी. स्कन्धा...न्ययुङ्क्त appointed him to the command of the encamped army. भरः responsibility. All the instrumentals from ० कैलासेन downwards qualify अश्वसैन्येन. गमन...कैलासेन that shook Kailâsa with the joyful neighing (of the horses) when (the cavalry) marched out gracefully. गमनस्य हेला (लीला) तस्यां हर्षात् हेषारवः तेन कम्पितः कैलासः येन. खुर...भुवा that crushed the earth under the dancing (ताण्डवम्) of their hoofs. खुरताण्डवेन खण्डिता भूः येन. कान्त...वाहिना that bore a charming forest of spears (कुन्तः). कुन्ताः एव लताः तासां वनं कान्तं कुन्तलतावनं वहतीति. तरुण...प्रायेण mostly composed of young horses. अश्व...गम्यमानः accompanied by cavalry. लेखहारकं (bearer of a letter) and मार्गं are the two objects of पृच्छन्. पर्याणलग्नम् (लेखहारक) clinging to his saddle (either riding so close or walking fast). क्रमेण...ददर्श—The principal sentence is 'क्रमेण च...शून्यया दिवसमटव्या गत्वा परिणते रविबिम्बे (p. 94. l. 9.)...अटवीक्षेत्रैर्विरलीकृतवनप्रदेशे चिरप्ररूढस्य रक्तचन्दनतरोरुपरि बद्धं (p. 94. ll. 13–14)...रक्तध्वजं दूरत एव ददर्श. All the instrumentals (singular) from ०प्रायया to शून्यया (p. 94. l. 9.) qualify अटव्या. अति...खण्डया full of trees the trunks (प्रकाण्डः–म्) of which were very big and the thickets of trees in which were encircled (मण्डलित) by the bowers of Mâlinî (creepers). अति. वृद्धानि प्रकाण्डानि येषां ते अतिवृद्धप्रकाण्डाः पादपाः बाहुल्येन यस्यां सा ०पादपप्राया- 'अस्त्री प्रकाण्डः स्कन्धः स्यान्मूलाच्छाखावधिस्तरोः' इत्यमरः. मण्डलितानि तरुखण्डानि यस्याम्. गजपति...स्थानया which contained paths winding in order to

avoid the trees felled by big elephants (गजपति leader of elephants) and in which the spots where valiant men were killed were shown by mounds (कूटः—म्, cairns) erected by men with millions of blades of grass, leaves and wood. गजपतिपातितपादपानां परिहारेण वक्रीकृताः मार्गाः यस्याम्. जनैः जनिताः तृणपर्णकाष्ठकोटीनां कूटाः तैः प्रकटितानि वीरपुरुषघातस्थानानि यस्याम्. काष्ठकोटि may also mean 'sharpened logs of wood or the ends of logs of wood.' It is difficult to say to what the words जन...स्थानया refer. It seems to have been the custom to commemorate the valiant dead by conical mounds of stones &c. How the वीरपुरुष were killed and who killed them is not quite clear. महा...निकरया in which Durgâ (the presiding goddess) of the forest was carved (उत्कीर्ण) on the roots of big trees and which contained heaps (निकरः) of आमलकी fruits left off after their shells (दल) were bitten by the thirsty travellers. महापादपमूलेषु उत्कीर्णा कान्तारदुर्गा यस्याम्. तृषितपथिकैः खण्डितानि दलानि येषां तानि तृषित...दलानि च तानि उज्झितानि च आमलकीफलानि तेषां निकराः यस्याम्. Every schoolboy knows that the sour and juicy आमलकी (Marathi आंवळा) fruit allays thirst. The com. in N takes महा...दुर्गया differently. 'महापादपानां मूलानि उत्कीर्णानि यस्मिन् एवंभूतं कान्तारं वनं तदेव विषमत्वात् दुर्गं यस्यां सा तया। कान्तारं विशेषरूपं, अटवी तु सामान्यरूपेति न पुनरुक्तदोषः।' But this is not a good explanation, since उत्कीर्ण ought to have been the first word of the compound. The instrumentals (plural) from ०तटैः up to ०नुमेयैः (l. 4) qualify कान्तारकूपैः. विकसित...चिह्नैः (wells) the edges of which were coated (विच्छुरित) with the pollen of the spray of expanded करञ्ज flowers and that had the marks (*i. e.* that were indicated by) of the banners of ragged clothes (पटच्चरं) and strips of cloth (कर्पटः) tied upon the trees on its brink. विकसिता करञ्जमञ्जरी तस्याः रजसा विच्छुरितं तटं येषाम् (कूपानाम्). तटतरुषु बद्धानां पटच्चराणां कर्पटानां च ध्वजाः चिह्नानि येषाम्. **'पटच्चरं जीर्णवस्त्रं समौ नक्तककर्पटौ'** इत्यमरः ('नक्तककर्पटौ इति द्वे प्रस्वेदादिमार्जनार्थं हस्तस्थवस्त्रखण्डस्य' व्याख्यासुधा). पटच्चर—'पटत्' इति अव्यक्तं **शब्दं** चरति करोति. It seems that travellers washed their dirty and ragged clothes with the water of the wells and tied them to the trees to dry; they fluttered in the wind like banners. The com. in N explains बद्धः पटच्चरैः चौरैः कर्पटध्वजः &c. पटच्चर *does* mean 'thief, 'चौरजीर्णपटयोः पटच्चरः' इति नामानुशासनम्. But we expect that the compound should then run as 'पटच्चरबद्ध' &c. इष्टका...कण्ठैः in which the resting (विश्रामः) of travellers was to be inferred from the beds (विष्टरः, a seat) of dry leaves placed upon bricks (इष्टका), and whose edges (उपकण्ठः) were covered (lit. marked, spotted लाञ्छित) with shoots rendered gray by the dust rubbed off (प्रस्फोटित) from their feet by the pilgrims

(कार्पटिकः) that rested there. कार्पटिकः a pilgrim who carried holy water from one sacred place to another. इष्टकासु स्थिताः शुष्कपल्लवाः एव विष्टराः तैः अनुमितः पथिकविश्रामः येषु. विश्रान्तैः कार्पटिकैः प्रस्फोटिता चरणयोः धूलिः तया धूसराणि किसलयानि तैः लाञ्छितः उपकण्ठः येषाम्. पत्रसंकर...जलैः the waters of which had a bad odour on account of the mixture (संकरः) of leaves (that fell in the wells and became rotten), were not cool, were muddy, had a bad colour and were not sweet. पत्राणां संकरेण असुरभीकृतानि अशिशिराणि पङ्किलानि विवर्णानि अस्वादूनि जलानि येषाम्. This is an accurate description of the stagnant waters of an old well. व्रतति...मेयैः which (*i. e.* the presence of which) was to be inferred from such signs as the sheaves (पूली) of grass and vessels of leaves tied together with the knots of creepers. The wells were overgrown with grass and shrubs and their presence was to be understood from the signs mentioned above left by travellers that had drawn water from them. Travellers made vessels of leaves, placed them on sheaves of grass, secured the ends of the sheaves with knots of creepers and lowered the vessels in the well with a rope made of creepers. व्रततीनां (लतानां) ग्रन्थिभिः ग्रथितानि पर्णपुटानि तृणपूल्यश्च तान्येव चिह्नानि तैः अनुमेयैः. 'विस्तारवल्ल्योर्व्रततिः' इत्यमरः ('व्रजन्ती ततिः अस्याः' व्याख्यासुधा). जरत्का...देशया (the forest) where the travellers did not desire (to halt) because water was difficult to obtain on account of (the condition of) the old wells in the forest. अनभिलषिताः उद्देशाः (प्रदेशाः) यस्याः तया. The instrumentals (*f.* plural) from तीराभिः to ०सलिलाभिः qualify गिरिनदिकाभिः (p. 94 l. 7). मधु...सैकताभिः the banks of which were rendered gray with the pollen of the groves of sindhuvâra plants that let down drops of honey, and the sandy banks of which were thickly covered with (जटिलीकृत) the network of कुब्जक creepers. Note that कुब्जकलताजालकैः is to be connected with जटिलीकृत which forms part of a compound. जटिलीकृतं सैकतं यासाम्. सैकतम्—sandy bank 'सैकतं सिकतामयम्' इत्यमरः— derived from सिकता according to 'सिकताशर्कराभ्यां च' पा० V. 2. 104. (अण्। सिकताः सन्ति अस्मिन् देशे इति सैकतो देशः). सैकत is either an *adj.* or a noun. We shall also have सिकतिल and सिकतावान् in the same sense. अध्वगोत्खात...सलिलाभिः (rivers) where a little turbid (कलुष) water was to be had in small ditches (कूपक) dug in their sands by the travellers (अध्वग). अध्वगैः उत्खाताः वालुकासु कूपकाः तेषु उपलभ्यमानं कलुषं स्वल्पं सलिलं यासु. शुष्क...रालया (अटव्या) the regions of which were rendered undulated (विषमीकृत, or 'difficult') by (the beds of) dried up mountain streams. विषमीकृतं (rendered uneven) अन्तरालं यस्याः. कुक्कुट...गत्वा having for the whole day gone through

a lonely forest, in which (the presence of) small hamlets in dense thickets (गहनं) of bushes was to be inferred from the barking (रटितं) of dogs (कौलेयक) and the crowing of swarms of cocks. कुक्कुटकुलकौलेयकरटितैः अनुमीयमाना गुल्मानां गहनेषु ग्रामटिका यस्याम्. कौलेयक—'**कौलेयकः सारमेयः** कुक्कुरो मृगदंशकः' इत्यमरः according to 'कुलकुक्षिग्रीवाभ्यः श्वास्यलंकारेषु' पा० IV. 2. 96 (ढकञ् । कौलेयकः श्वा, कौलोऽन्यः । कौक्षेयकोऽसिः । कौक्षोऽन्यः । ग्रैवेयकोऽलंकारः, ग्रैवोऽन्यः । सि. कौ.). P. N. and K read ग्रामकटिकया. We have never met with ग्रामकटिका while ग्रामटिका (क्षुद्रग्रामः) occurs frequently. Mark '**स्वर्गग्रामटिका**विलुण्ठनवृथोच्छूनैः किमेभिर्भुजैः' which is the last pâda of a verse quoted in the ध्वन्यालोक p.p. 153-154. We follow the Calcutta editions. परिणते रविबिम्बे when the sun was about to set (lit. when the disc of the sun was ripe). बिम्बा...वासरे when the day had a reddish mass of light. बिम्बस्य यः अरुणः आतपः तस्य विसरः (समूहः) यस्मिन्. निःशाखी...पादपैः—These words are to be connected with विरलीकृतवनप्रदेशे (l. 14)—by trees that were mostly कदम्बs, शाल्मलीs (silk cotton), पलाशs with their branches lopped off (by foresters) and that imitated umbrellas because only the topmost leaves remained. निःशाखीकृताः कदम्बशाल्मलीपलाशाः बहुलाः येषाम्. शिखरे शेषः (अवशिष्टः) एकः पल्लवः तेन विडम्बितं आतपत्रं यैः. The long and branchless trunks of the trees resemble the long pole of an umbrella and the leaves at the top the piece of cloth. The instrumentals from ऊर्ध्व...जटिलैः to प्रियङ्गुप्रायैः qualify अटवीक्षेत्रैः (ll.13-14). ऊर्ध्व...वृतिभिः (०क्षेत्रैः) that were full of (जटिल) the bulbous roots (मूलग्रन्थिः) of the big (branchless) trunks (स्थाणुः) that had fresh sprouts (प्ररोहः) shooting upwards and that (fields) were surrounded by a fence (वृतिः) made of the pieces of fullgrown (lit. ripe) bamboo trees that were as yellowish-brown as yellow orpiment (हरितालम्). ऊर्ध्वस्थिताः प्ररोहाः येषां ते ऊर्ध्व...रोहाः स्थूलाः स्थाणवः तेषां मूलग्रन्थिभिः जटिलानि तैः. हरितालवत् कपिलाः पक्ववेणुविटपिनः तेषां दलैः रचिता वृतिः येषाम्. मृग...वनप्रदेशे in a sylvan spot that was free from thickets (lit. made thin) on account of the forest fields that had human figures stuffed with grass (raised) through the fear of deer &c. (to frighten them away), that were pale-white because the corn was ripe, that were rich in fruits (*i. e.* crops, फलिन) and in which प्रियङ्गुs abounded. मृगेभ्यः भयं तेन कृताः तृणपुरुषकाः येषु. Even now weird figures stuffed with grass &c. are hung up in fields in order to frighten away birds. फलिन—from फल+इनच् (इन)—'फलवान् फलिनः फली' इत्यमरः—according to 'फलबर्हाभ्यामिनच्' वार्तिक on 'अस्मायामेधास्रजो विनिः' V. 2. 121. चिरप्ररूढस्य long standing, that had been growing for a long time.

All the accusatives from बद्धं to महान्तं qualify रक्तध्वजं below (l. 22). सरस...चार्द्रे wet with Alaktaka dyes resembling lumps of flesh (पिशितं) full of juice (*i. e.* blood) and with the juice of red sandal as red as fresh blood. रसेन सह सरसं पिशितं तस्य पिण्डः तन्निभैः तत्सदृशैः. जिह्वा...मण्डनम् the pole of which was adorned with red flags as red (लोहिनी) as creeperlike (*i. e.* long and lolling like those of dogs) tongues and with a pendant (अवचूलः) of black chowrie appearing like a mass of hair, as if with the limbs of animals killed (विशसित) just then (प्रत्यग्र). The flags were like tongues and the pendants like hair; hence the poet fancies that they were (as tongues and hair are) the limbs of animals. केशकलापस्य इव कान्तिः यस्य. कृष्णचामरं एव अवचूलः. अवचूडः-लः (अवनता चूडा अग्रं यस्य) an ornament hanging from the tops of banners. प्रत्यग्र *adj.* fresh. उपरचितं दण्डस्य मण्डनं (भूषणं) यस्मिन्. परिणत...शिखरम् that was set with (खचित) a sphere (बुद्बुदः) and a crescent made of full-grown (परिणत) cowries (वराटकः) and therefore the top of which was adorned as if by the moon made to come down (to the earth) by the sun who (himself) descended to protect the (wild) buffalo of his son (यम). परिणतैः वराटकैः घटितः बुद्बुदः अर्धचन्द्रखण्डं च ताभ्यां खचितः तम्. सुतस्य (दिनकरसुतस्य यमस्य) महिषः तस्य रक्षणाय अवतीर्णः दिनकरः तेन अवतारितः शशी तेनेव. वराटकः—the seed-vessels of lotuses—'**बीजकोषो वराटकः**' इत्यमरः; 'वराटको **पद्मबीजकोशे** रज्जौ **कपर्दके**.' बुद्बुदः—a bubble; hence 'a hollow sphere.' We must clearly understand all the ideas here. The banner had on its top spherical and crescent-shaped figures made of cowries. The sphere resembled the sun and the crescent the digit of the moon. Moreover, the crescent was placed over the sphere. The poet therefore fancies that the sun (the sphere) first descended from the sky on to the top of the banner and then pressed the moon (crescent) also to descend. Why did the sun descend? The poet represents that he wanted to save the wild buffalo roaming about in the forest, the वाहन (vehicle) of यम, the son of the sun. Buffaloes were killed by the forest tribes of S'abaras &c. and by tigers &c. But why was the moon pressed to descend? The idea seems to us to be:—the sun, being the father of यम whose vehicle the buffalo was, was an interested party and was not sure of succeeding in saving महिष from being offered to चण्डिका. So he brought the moon (crescent-shaped figure) to intercede for him. The moon as worn by S'iva on his head was likely to wield great influence with चण्डिका who was the wife

of शिव. We may take वराटक to mean 'seed-vessels of lotuses' also. Another reading (of K) is परिणद्ध &c. परिणद्ध means tied (to the pole of the banner). The sphere and crescent must be regarded as made of cowries (that are white) and would most naturally resemble the sun and the moon. K. fails to understand the उत्प्रेक्षा in 'सुतमहिष &c.' and suggests that 'there were figures of the buffalo and the sun formed of black and red cowries.' From the foregoing explanation the student will understand that there was nothing of the kind. यम was the son of सूर्य and संज्ञा, the daughter of विश्वकर्मन्; see मार्कण्डेयपुराण chapter 77 and विष्णुपुराण III. 2. दोलायित...नभस्थलम् that scratched the sky with its golden trident (त्रिशूलिका) that had a terrible bell, producing a gurgling sound, suspended from a swinging (दोलायित) iron chain attached to a prong (of the trident), and that (trident) had a chowrie connected (घटित) with it as charming as the lion's mane. दोलायिता शृङ्गसङ्गिनी या लोहशृङ्खला तस्याः अवलम्बमाना घर्घररवा (घर्घरः रवः यस्याः) घोरा च घण्टा यस्याः. घटितं (संबद्धं) केसरिसटावत् रुचिरं (मनोहरं) चामरं यस्यां. लिखित &c.—The pole of the banner was very long and therefore the trident upon the top of it is said to scratch the sky. K separates as ०केसरिसटा अरुचिर &c.; but it seems to us unnecessary. None can deny the beauty of the lion's mane, fierce though it be. इतस्ततः...लोकयन्तं that as if gazed this way and that way at the path of the travellers (meant to be) the human offerings (to the terrible Durgâ). पथिकाश्च ते पुरुषोपहाराश्च तेषां मार्गः तमिव. The words may also mean 'as if waiting (lit. looking out for the path of) for the offerings offered by the travellers' (in order that their journey may be safe).

P. 94 l. 24–p. 98 l. 10. (तदभिमुखश्च...वासमरचयत्). The principal sentence is तदभिमुखश्च किंचिदध्वानं गत्वा जरद्द्रविडधार्मिकेणाधिष्ठितां चण्डिकामपश्यत्. तदभिमुखः=ध्वजाभिमुखः (चन्द्रापीडः). किंचि...गत्वा going a short distance. All the accusatives from परिवृताम् downwards qualify चण्डिकाम्. केतकी....परिवृताम् surrounded by a door (कपाटः) made of the tusks of wild elephants, that (door) was as pale white as a piece of the pointed केतकी flower. केतकी flower is called सूचिपुष्प. कपाटः-टम्–door or panel of a door—कं वातं शिरो वा पाटयति णद्धि. लोहतोरणेन...देशाम् the door of which (temple of चण्डिका) was endowed with (सनाथीकृत) an iron arch (तोरण) that bore a string of iron mirrors with a train (परिकरः) of the rows of red chowries that (chowries and mirrors) seemed to be a number of the faces of S'abaras fierce with their brown hair. बिभ्राणेन qualifies ०तोरणेन, which is to be connected with सनाथीकृत. सनाथीकृतः

द्वारदेशः यस्याः. °परिकरां and °मालां are the objects of विश्राणेन. रक्तचामराणामावलिः परिकरः यस्याः (*adj.* of माला). कालायसम् iron (कालं च तदयश्च; अ is added according to 'अनोश्मायःसरसां जातिसंज्ञयोः' पा० V. 4. 94.). The mirrors were either made of polished iron or were set in an iron frame. The iron mirrors are compared to the black faces of the शबरs (barbarians, भिल्ल as we say in Marathi) and the reddish chowries to their tawny hair. P. 95. अभिमुख...वेदिकाम् the pedestal (वेदिका 'raised seat') of black stone (in front of which) was occupied by an iron buffalo placed (प्रतिष्ठित) in front (of चण्डिका) that (लोहमहिष) having marks of red sandal made on its body with the hand, seemed to be struck (आस्फालित) with the palm of the hand of Yama red with blood, the red eyes of which (महिष) were licked by female jackals that were restless through their desire of (getting) a few particles of blood. विनिहिताः रक्तचन्दनस्य हस्तकाः यस्मिन् स विनि...हस्तकः तस्य भावः °हस्तकता तया. हस्तकः—हस्त इव प्रतिकृतिः according to इवे प्रतिकृतौ'–impressions made with the hand. रुधिरेण अरुणं यमस्य करतलं तेन आस्फालितः तेनेव. शोणितलवलोभेन लोलाभिः शिवाभिः लिह्यमाने लोहिते लोचने यस्य. अध्यासिता अञ्जनशिलावेदिका यस्याः अञ्जनशिलावेदिका a seat made of a stone as black as lamp-black. A महिष, made of iron and having red eyes (of red glass &c.) was placed facing Durgâ. The महिष had marks of red sandal on it (made perhaps by the devotees of दुर्गा). महिष is the वाहन of यम and hence the poet fancies that the red marks of sandal were as if due to the strokes given by यम with his bloody hand, when he rode the buffalo. यम's hand is red with blood, because he is always engaged in destroying mortals. The red eyes of the buffalo looked like blood; hence शिवाs licked them mistaking them for blood. It is rather strange that the com. in N understands यमकरतल as 'युग्मपाणितल' and thus fails to explain the उत्प्रेक्षा. कचिद्रक्तो...प्रकराम् to whom nosegays (प्रकरः) of holy flowers were offered, in one place with red lotuses as if with the eyes of wild buffaloes killed by S'abaras, in another place with buds of अगस्ति flowers as if they were the nails (करज) of lions, in another place with buds of किंशुक flowers, as if they were the bloody claws (नखरः–म्) of tigers. The किंशुक flower is red and has no fragance. अगस्ति (or rather more frequently अगस्त्य) flower is white with a tinge of red and is curved. अन्यत्रा...दर्शयन्तीम् (Durgâ) exhibiting in another spot the slaughter of the animals offered (to her), with the shoots of the heaps (कूट) of the curved (कुटिल) points of the horns of deer, with the tender leaves of hundreds of the pieces (छेद) of tongues full of blood (like juice), with the flowers of thousands of red eyes and with th

fruits of heaps of skulls (मुण्डम्). हिंसा is here spoken of as a लता with deer's horns as अंकुरs, with tongues as पल्लवs (both being red), with eyes as flowers and with skulls as fruits. अङ्कुरिताम् &c. qualify ०हिंसाम्. The words अङ्कुरित, पल्लवित, कुसुमित and फलित are derived from the nouns अङ्कुर &c. by the addition of the affix इत (इतच्) according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा० V. 2. 36. (फलानि संजातानि अस्य इति फलितः). शाखान्त...ङ्गणाम् the court-yard of which was adorned by the clusters (विटपः) of red As'ôka trees amongst the branches of which swarms of red cocks had closely concealed themselves through the fear of dogs, that (अशोक trees) had as if put forth bunches (स्तबक) of flowers out of season. शाखानां अन्तरालेषु निरन्तरं निलीनानि रक्तकुक्कुटकुलानि येषु. अकाले दर्शिताः कुसुमस्तबकाः यैः. विटपः 'a branch ; a cluster.' The flowers of the अशोक are red and appear in spring; hence the red cocks are represented as the premature flowers of the अशोक. बलि...हाराम् to whom offerings of skull-like fruits were made by palm trees as if by vampires that had come there thirsting for the drink of the blood of the victims offered. तालs are represented to be वेतालs for two reasons, firstly because वेतालैरिव तालैः presents a striking assonance and secondly because वेतालs are supposed to be long like तालs. फलानि एव मुण्डानि, दीयमानः फलमुण्डानां उपहारः यस्यै. शङ्काज्वर...कृताम् who was thickly surrounded on all sides by groves of plantains that shook as if on account of the fever caused by fear, by thickets of बिल्व trees that were कण्टकित (thorny ; रोमाञ्चित) through fear, by groves of date-palms whose hair was on end as if through fright (त्रासः). The leaves of plantains moved constantly ; the poet fancies that it was due to the fever of fear. The बिल्व trees had thorns (कण्टक); the poet fancies they were रोमाञ्चs (कण्टक also means रोमाञ्च) caused by fear at the sight of the hideous offerings to Durgâ. The leaves of dates are turned up ; the poet fancies they were hair standing on end through fright. विदलित...शून्योद्देशाम् the region round whom (दुर्गा) was crowded (*lit.* not vacant) by cubs of lions that played being naughty as they were taken (under her protection) by Ambikâ (दुर्गा), that (cubs) scattered about red pearls fallen from the shattered temples of wild elephants, that (pearls) were seized and then let off by foolish cocks (कृकवाकुः) that were greedy for the offerings of boiled rice (सिक्थः) red with fresh blood. विदलिताः (चूर्णिताः) वनकरिणां कुम्भाः तेभ्यः विगलितानि रक्तमुक्ताफलानि. नवरुधिरेण अरुणः बलिसिक्थः तस्मिन् लुब्धाः मुग्धाः कृकवाकवः तैः आदौ ग्रस्तानि पश्चात् मुक्तानि. अम्बिकया परिग्रहः तेन दुर्ललितैः. अशून्यः उद्देशः यस्याः. 'कृकवाकु-

स्ताम्रचूडः कुक्कुटश्चरणायुधः' इत्यमरः (कृकेन गलेन वक्ति । व्याख्यासुधा). Th shows that lions abounded in the forest. The lion is the वाह of पार्वती and hence the cubs are said to be naughty by bei taken under her protection. It was supposed that pearls we found in the temples of elephants. See a verse quoted by u above (p. 79. notes). The foolish cocks had no idea of the value of pearls. They first greedily seized them (or made a mouthf of them) thinking them to be food, but finding them not fit f eating, threw them away. The red pearls must have looked lil rice red with blood and hence the cocks were misled. प्रभूत-जिराम् whose courtyard was rendered sticky with the streams of blood (क्षतजं) that were still more reddened by the sun red a the time of setting that was reflected (in the streams of blood as if it fell down in a swoon at the sight of profuse bloo पिच्छिलीकृतं अजिरं यस्याः—'अङ्गनं चत्वराजिरे' इत्यमरः. प्रभूतरुधिरस्य दर्शने उद्भूता मूर्च्छा तया पतितः तेन. Reflections of the red disc of the su had fallen on the running blood. The poet fancies that the su had as if fainted at the sight of blood. It is well known the sensitive persons (especially children and women) faint at th sight of blood. अवलम्बमान...दीप्यमानाम्—As this is a long claus we shall split it up. अवलम्ब...भारिणा that (panels of th door) had suspended from them lamps, smoke (of sandal, incens &c.) and red garments, that had a row of the rings of the neck of peacocks, and that had a row of thickly-set bells that wer whitened by balls of flour (पिष्ट). अवलम्बमानानि दीपाः धूमाः रक्तांशुकानि च यस्मिन्. The reading धूप for धूम is not bad. We may dissolv in another way अवलम्बमानानि दीपधूमेन रक्तानि अंशुकानि यस्मिन्. शिखिग गलानां वलयानि तेषां आवलिः, ग्रथिता... वलिः यस्मिन्. पिष्टस्य पिण्डैः पाण्डुरित घनाः (निबिडाः) घण्टाः तेषाम् मालाः बिभर्ति तेन. मालभारिन्—मालां बिभर्तीति—माला being changed to माल according to 'इष्टकेषीकामालानां चिततूलभा रिषु' पा० VI. 3.65 (इष्टकादानीं तदन्तानां च पूर्वपदानां चितादिषु क्रमादुत्तरपदे ह्रस्वः स्यात् । इष्टकचितम् । इषीकतूलम् । मालभारी । सि. कौ.). त्रापुष...दीप्यमाना shining with the doorway of the inner sanctuary (गर्भगृहम्) tha had two long panels that had iron spikes (कण्टक) placed in th tinned figures of lion's mouths, that had a bolt of the long tusl of an elephant, from which hung down a number of spheres yellow, blue and red, reflected in mirrors. त्रापुषाणि सिंहमुखानि ते स्थिताः लोहकण्टकाः यस्मिन्. दत्ता दन्तदण्डस्य (हस्तिदन्तः दण्ड इव तस्य) अर्गला यस्मिन्. गलन्ती पीतनीललोहितानां दर्पणेषु स्फुरितानां बुद्बुदानां माला यस्मिन् कपाटः पट्टः इव तयोः द्वयं. गर्भगृहम् (Marathi गाभारा) is the inner room

or sanctuary of a temple in which the idol is placed. त्रापुष (त्रपुणो विकारः) made of tin; derived from त्रपु *n.* according to 'त्रपुजतुनोः षुक्' पा० IV. 3. 138. (आभ्यामण् स्याद्विकारे एतयोः षुगागमश्च। त्रापुषम् । जातुषम् । सि. कौ.). The door had iron spikes placed in figures of lion's mouths made of tin. It had mirrors in which the yellow, blue and red spheres fixed in rows on to the panels were reflected. We have seen spherical knobs of glass fixed on to the panels of the doors of temples by way of rich ornamentation. The reading लसत् (of some MSS) for गलत् would be much better. For the use of बुद्बुद, see above परिणतवराटकघटितबुद्बुदार्धचन्द्रखण्डखचितम्' (p. 94. l. 18.). अन्तः... मूलाम् whose feet were covered with (lit. were not free from) robes dyed in Alaktaka that fell on the pedestal (पीठं) of the idol (पिण्डिका) inside (the temple), as if with the lives of all animals that had thrown themselves on her mercy. The idol of दुर्गा was dressed in red robes that reached below her feet and fell upon the pedestal. The poet fancies that the lives of all animals (that were offered as 'bali' to the goddess) fell at her feet (in the form of the robes) and prayed for mercy. The lives of the slaughtered animals may be looked upon as red on account of the shedding of blood, when they were killed. अविरहितं चरणमूलं यस्याः. तित...लक्ष्यमाणाम् who, with the (dark) lustre of the weapons for killing (विशसनं) animals such as axe, spear &c. in which black chowries were reflected and which seemed to have masses of hair sticking to them in cutting off the heads (of victims), seemed as dwelling in Pâtâla on account of her being surrounded with intense darkness. पतितानि कृष्णचामराणां प्रतिबिम्बानि येषु. शिरसां छेदः स्मिन् (*i. e.* तत्काले) लग्नानि केशजालकानि येषाम्. बद्धः बहलः अन्धकारः यस्याः स्याः भावः बद्द...कारता तया. The axes hanging in the temple had the black चामरs reflected in them. The poet fancies that they (the reflections) were the hair sticking to the axes &c when the heads of the victims were severed with them. The dark lustre of the weapons surrounded the idol and hence the poet imagines that the idol was dwelling in Pâtâla, which as the place of sinners, is supposed to be dark. पट्टिशः (or–सः) a weapon like a spear with a sharp edge 'पट्टिशो लौहदण्डो यस्तीक्ष्णधारः क्षुरोपमः' इति वैजयन्ती. रक्त...मण्डना who was adorned with strings of Bilva leaves that were mixed with tender shoots flashing with fruits (of बिल्व) and smeared (खचित) with red sandal, as if they (strings) were necklaces of the heads of children. रक्तचन्दनैः खचिताः, स्फुरन्ति फलानि येषु ते स्फुरत्फलाः, पल्लवाः तैः कलितानि तैः (दामभिः).

प्रालम्बम् is a garland hanging straight from the neck 'प्रालः मृजुलम्बि स्यात्कण्ठात्' इत्यमरः. The बिल्व fruits appear like the heads children. P. 96. शोणित...द्दहन्तीम् who had a fierce look on accou of her limbs that were worshipped with bunches of Kadam flowers as red as blood, as if they (limbs) were thrill (lit. they had hair bristling out) by their pleasure at t high pitched (पटु) sound (रटित) of the drum (beaten) at t time of offering animals (as victims). शोणितवत् ताम्रैः कदम्बस्तबं कृतं अर्चनं येषाम्. पशूनां उपहारे पटहस्य पटु रटितं तस्य रसेन (प्रीत्य उल्लसिताः (प्रादुर्भूताः) रोमाश्चाः येषु. Red कदम्ब flowers were offered the different limbs of the idol. The poet fancies that t flowers were the रोमाञ्चs of the limbs due to the pleasure &c. चारु. बिभ्रतीम् This is a rather long clause. चारु...बिन्दुना with a forehe covered with a charming golden band, marked with a तिलक red lead by the females of the S'abaras. दाडिम...मुखेन with a fa the broad cheeks of which were reddened by the shedding the lustre of the earornament made of pomegranate flower, t lips of which were reddened with the ताम्बूल of blood, the bro of which were bent in a frown and the eyes of which were re दाडिमकुसुममेव कर्णपूरः तस्य प्रभा तस्याः सेकेन लोहितायमाना कपोलभित्ति यस्य. रुधिरमेव तांबूलं तेन अरुणितं अधरपुटं यस्य. भृकुट्या कुटिले भ्रुवौ यस्य रुधिरताम्बूलम् may also mean 'betel mixed with saffron.' 'रुधिरोऽङ्गार पुंसि क्लीबं तु कुङ्कुमासृजोः' इति मेदिनी. भृकुटिः (or भ्रुकुटिः) means frown, knitting of the brows.' कुसुम्भ...बिभ्रतीम् who, with h creeperlike (slender) body covered with a fine silk garme reddened with the dye of कुसुम्भ (safflower), bore the grace of t dress of an अभिसारिका going out to meet Mahâkâla. महाकाल is form of शिव as the destroyer of the universe. अम्बिका, his conso had a fierce aspect being dressed in fine red silk, with the तिल on her forehead, ताम्बूल in her mouth, कर्णपूर on her ear &c, and represented as an अभिसारिका going out to meet the gre Destroyer. संपिण्डित...तर्जयन्तीम् who (अम्बिका), with the creep like (long) tremulous flames in the inner sanctuary dark-red wi the thick (संपिण्डित) and blue smoke of incense and bdellium (गुग्गु threatened (chid) the wid buffalo guilty of shaking the trident the time of rubbing (against it) its broad shoulder, as if with h fingers that were red with the particles of the blood of the dem Mahisha. संपिण्डितः नीलश्च गुग्गुलुधूपयोर्धूमः तेन अरुणीकृताभिः. स्कन्ध पीठस्य कण्डूयनेन चलितः त्रिशूलदण्डः तेन कृतः अपराधः येन. Incen was burnt before the goddess. The blue smoke darken the red flames of the lamps before the idol. The dark-r

and flickering flames are compared to fingers reddened with the blood of महिषासुर. As the temple was situated in a dense forest and as its doors were perhaps always open buffaloes entered it and rubbed their itching shoulders against the pedestal or even the idol. The poet fancies that the goddess was chiding the offending buffalo with her fingers (the flames) and commanding it to desist. The words महिषासुर...लोहिनीभिः are put in with the purpose of showing that the goddess reminded the offending महिष of the fate of महिषासुर (that had the form of a महिष and was therefore the kinsman of the former) and asked it to beware. For महिषासुरवध, see मार्कण्डेयपुराण chapters 82–84. Mahishâsura became Indra and troubled the gods who went to Vishṇu in despair. तेजस् proceeded from the bodies of all gods, was collected into one mass and became देवी. The gods gave her weapons *viz.* शूल, चक्र, पाश &c. and she killed the demon. प्रलम्ब... राध्यमानाम् who was worshipped even by goats with long beards (कूर्चः–म्) as if they were observing a vow, even by mice whose lips were always moving as if they were muttering prayers, even by deer whose limbs are covered with a dark skin, as if they were lying down before the deity to secure their desired object, even by black serpents with the flashing rays of the red jewels in their heads, as if they held jewelled lamps on their heads. Those who are observing a vow cannot shave and hence छागs with long beards are fancied to be धृतव्रत (धृतं व्रतं यैः). प्रतिशयित *adj.* one who lies down before a deity without food in order to secure some desired object. कृष्णाजिन is regarded as holy and hence was used by persons in the worship of gods. The deer covered with black skin are hence fancied to be प्रतिशयित. Mice are naturally in the habit of moving their lips; a person who mutters prayers also moves his lips. It is believed that serpents have a bright jewel in their heads. Worshippers of अम्बिका are even now in the habit of placing lamps on their heads and reverently going round (प्रदक्षिणा) the idol. Hence the serpents are fancied to be शिरोधृतमणिदीपक (in their case the jewel served as a lamp). ज्वलिताः लोहितस्य मूर्ध्नि (स्थितस्य) रत्नस्य रश्मयः येषु. शिरसि धृताः मणिदीपाः यैः. ...र्वतः...स्तूयमानाम् who was praised by the crowing of swarms of grown up (कठोर) crows that were as if engrossed in praising her. कठोर may also mean 'harsh.' स्थूलस्थूलैः...गवाक्षितेन—All the instrumentals (singular) from गवाक्षितेन downwards qualify द्रविडधार्मिकेण below (p. 98 l. 9). स्थूल...गवाक्षितेन who looked like a window being covered with a network of big veins as if they

(veins) were गोधाs (Marathi घोरपड), गोलिकाs (lizards, Marathi पाल) and chameleons (Marathi सरडा) mounting on his body suspecting it to be a burnt-up stump (of a tree). The द्रविडधार्मिक was old and hence his veins were prominently visible. The network of his veins looked like a lattice and hence he is called गवाक्षित. The veins of different sizes looked like lizards, chameleons &c and he himself was like a burnt-up stump. गवाक्षः संजातः अस्य इति गवाक्षितः (गवाक्ष+ इतच्) according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा० V. 2. 36. अलक्ष्मी...शरीरेण whose whole body was spotted (कल्माषित or 'variegated') with marks of scars and boils (विस्फोटः) as if with the depressions (left by) of the auspicious signs that were dug up (from his body) by evil fortune (अलक्ष्मी). His body was disfigured with deep sores and deep scars (due to small-pox). The poet fancies that those deep and dirty pits were left when evil fortune extracted from his body all auspicious (lucky) marks (described in the सामुद्रिकशास्त्र). कल्माषितं सकलशरीरं यस्य. अलक्ष्म्या समुत्खातानि लक्षणानि (शुभलक्षणानि) तेषां स्थानानि. कर्णा...दधानेन with the hair on his head (चूडा = शिखा) placed as an ornament on his ears, he wore as if a rosary. अम्बिका...र्बुदेन who had a tumour growing on his forehead that was darkened by (constantly) falling at the feet of Ambikā (the idol of Durgā). अम्बिकापादपतनेन श्यामं ललाटं तस्मिन् वर्धमानः अर्बुदः यस्य. '**अर्बुदो मांसकीले** स्त्री पुरुषे दशकोटिषु । महीधरविशेषे ना' इति मेदिनी. अर्बुदः—दम् is a wart, a hard growth on the skin that does not suppurate. कुवादिक...शलाकेन because one of his eyes was lost by (applying) the magic ointment given by a quack (कुवादिक), who had made the wooden pencil thin by his care in applying collyrium to the other eye three times a day. कुवादिन् or -क means literally 'one who argues fallaciously' *i. e.* here, a quack. सिद्धाञ्जनम् magic ointment, which if put into the eye was supposed to have miraculous powers, the chief of which was that it enabled the person to find out hidden treasure. कुवादिकेन दत्तं सिद्धाञ्जनं तेन स्फुटितं एकं नयनं यस्य तस्य भावः कुवादि...नयनता तया. त्रिकालम्—त्रिषु कालेषु इति—अव्ययीभाव. इतरस्मिन् लोचने अञ्जनदानं तस्मिन् आदरः तेन श्लक्ष्णीकृता (तनूकृता) दारुशलाका येन. The द्रविडधार्मिक had put सिद्धाञ्जन in his eye in the hope of finding treasure, but lost his eye on account of the harmful drugs of the सिद्धाञ्जन. Therefore he was very particular in putting ordinary अञ्जन (कज्जल) in the other eye thrice a day with a wooden pencil (in order that he might not lose that eye also). He was so assiduous in applying the ordinary अञ्जन that even the wooden pencil was worn away. This is an instance of his foolishness

प्रत्यहं...प्रतीकारेण who tried every day to cure (the defect of) having projecting teeth by the (application of) heat (or the juice obtained by heating) of bitter gourds. कटुकालाबु *f.* a bitter gourd. दन्तुरता the state of having prominent teeth. 'दन्तुरस्तून्नतरदे तथोन्नतनते त्रिषु' इति मेदिनी. The योगरत्नाकर (आनन्दाश्रम series, 2nd edition) says that करालदन्तत्व cannot be cured 'शनैः शनैः प्रकुपितो यत्र दन्ताश्रितोऽनिलः । करालान् विकटान् दन्तान् स करालो न सिध्यति ॥' p. 435. The foolish द्रविड wanted to cure himself of this defect and therefore applied heated gourds (or their juice) to them. कटुकालाब्वा प्रारब्धः दन्तुरताप्रतीकारः येन. कथंचिद्...व्यसनेन because he had struck (his body) with (heated) bricks on the wrong limb, whose fondness for rubbing (oil) had centred itself on one of his arms that was shrivelled. It is rather difficult to say what the author exactly means. On account of applying heated bricks to the wrong arm, it was burnt up and hence became शुष्क. He wanted to cure that शुष्क arm and always rubbed oil on it. All his efforts in rubbing oil were spent upon that shrivelled arm. अस्थाने दत्तः इष्टकाप्रहारः येन तस्य भावः अस्थान...प्रहारता तया. शुष्कः एकः भुजः तस्मिन् उपशान्तं (अवसितं) मर्दनव्यसनं यस्य. The com. in N remarks 'आमवातजडीकृतदेहस्य तैलविशेषमर्दनानन्तरं कारआग्नितप्तेष्टिकानां प्रहारः क्रियते.' आमवात is 'rheumatism.' 'युगपत्कुपितावेतौ त्रिकसन्धिप्रवेशकौ । स्तब्धं वा कुरुतो गात्रमामवातः स उच्यते' ॥ योगरत्नाकर p. 294. The योगरत्नाकर says that heated bags of sand should be applied to the affected parts 'रूक्षः स्वेदो विधातव्यो वालुकापोटलैस्तथा । उपनाहाश्च कर्तव्यास्तेऽपि स्नेहविवर्जिताः ॥.' उपर्यु...तिमिरेण whose eye-disease was increased by the ceaseless (अविश्रान्त) and persistent use of an eye-salve (वर्तिः) of pungent drugs. उपर्युपरि अविश्रान्तः यः कटुकवर्तिप्रयोगः तेन वर्धितं तिमिरं (नेत्ररोगविशेषः) यस्य. तिमिर is declared to be a disease difficult to cure. 'तिमिराख्यः स वै दोषश्चतुर्थपटलं गतः । रुणद्धि सर्वतो दृष्टिं लिङ्गनाश इति क्वचित् ॥' योगरत्नाकर p. 459 and further 'तिमिरं नेत्ररोगेषु कष्टं तद्यत्नतो हरेत् । मूलं दृष्टिविनाशस्य तिमिरं समुदाहृतम् ॥' p. 466. कटुकम् a compound of ginger, black and long pepper. The foolish द्रविड perhaps thought that by applying an eye-salve of such irritating drugs as ginger and pepper that cause water to flow from the eye he might be able to recover his sight. अश्म...दंष्ट्रेण who had taken the tusk of a boar for the purpose of splitting stones. अश्मनां भेदाय संगृहीता वराहदंष्ट्रा येन. इङ्गुदी...संग्रहेण who had stored medicines and collyrium in the hollowed nuts of इङ्गुदी trees. इङ्गुदीकोशेषु कृतः औषधानां अञ्जनस्य च संग्रहः येन. सूची...ङ्गुलिना the fingers of whose left hand were contracted because the veins (of the wrist and forearm) were sewn with a needle. He did so in order to draw the attention of the

people to him and to induce them to pay him something. सूच्या स्यूताः शिराः ताभिः संकोचिताः वामकराङ्गुलयः यस्य. स्यूत is *past pass. p.* of सिव् 4 P. कौशेयक...गुष्ठकेन the toes of whose feet had become ulcerated (व्रणित) on account of the wounds (क्षतिः) caused by putting on the cocoons (कोश) of silkworms. कौशेयकम् means 'silk'—'कौशेयं कृमिकोशोत्थम्' इत्यमरः—according to 'कोशाड्ढञ् पा० IV. 3. 42. (कोशे संभूतम्). कौशेयककोशः the cocoon, the case in which the silkworm involves itself. कौशेयककोशस्य आवरणं तेन क्षतिः तया व्रणिताः चरणाङ्गुष्ठकाः यस्य. असम्य...ज्वरेण who had brought on himself premature fever by taking mercurial medicines not properly prepared. असम्यक्कृतं रसायनं तेन आनीतः अकालज्वरः येन. Com. in N reads ०नीतकालज्वरेण and explains 'आनीतः प्रापितः कालज्वरः मरणपर्यवसायितापः यस्य स तेन। अनेन मुमूर्षोरपि वैराग्यं नोत्पद्यते इति लोभातिशयो व्यज्यते।'. रसायनम्—(रसः mercury +अयनम्) A medical preparation containing mercury, elixir of life. In ancient India, it was believed, as in many other countries, that Mercury, if properly prepared, would make men immortal and free from old age. Note the following passages 'संसारस्य परं पारं दत्तेऽसौ पारदः स्मृतः' (this is the reason why 'रस' is called पारद);—'एकोऽसौ रसराजः शरीरमजरामरं कुरुते.' The सर्वदर्शनसंग्रह devotes a chapter to रसेश्वरदर्शन 'the philosophy of mercury' (रस being identified with S'iva). जरां...दुर्गेण who, although old, troubled (कदर्थित) Durgâ with the prayer of the gift (वरः, boon) of the sovereignty of the Deccan (दक्षिणापथः). He worshipped Durgâ with the object of securing a boon from her when pleased, conferring on him the sovereignty of the Deccan. The author indicates how ambitious the old man was, though at the door of death. दक्षिणापथस्य आधिराज्यं तस्य वरः तदर्थं प्रार्थना तया कदर्थिता उद्वेगं प्रापिता दुर्गा येन. आधिराज्यम् (from अधिराज)—अधिराजस्य भावः कर्म वा. कदर्थित is *past pass. p.* of कदर्थयति a denominative verb from कदर्थ. कदर्थः (कुत्सितः अर्थः कदर्थः) is formed according 'कोः कत्तत्पुरुषेऽचि' पा० VI. 3. 101 (In a तत्पुरुष when कु is followed by a word with an initial vowel, it is changed to कत्). P. 97 दुःशिक्षित...प्रत्याशेन who held hopes of amassing riches on account of the magical तिलक (mark on the forehead) advised by a badly instructed (*i. e.* illiterate) S'ramaṇa (a religious mendicant). दुःशिक्षितः श्रमणः तेन आदिष्टः तिलकः तस्मिन् आबद्धा विभवस्य प्रत्याशा येन. श्रमणः 'a religious mendicant in general; or a Buddhist mendicant.' We find श्रमणाs (female ascetics) referred to in पाणिनि 'कुमारः श्रमणादिभिः' II. 1. 70 (कुमारी श्रमणा कुमारश्रमणा). From works on medicine, erotics and the तान्त्रिक literature, we learn that marks (तिलकs) made on the forehead were supposed to

have wonderful effects, *viz.* winning over any man or woman, showing treasure &c. The author shows here that the ruling passion of the द्रविडधार्मिक was money. N reads ०'श्रवणा० which the com. separates as दुःशिक्षितश्रवणात् इष्टतिलक &c. and explains "दुर्दुष्टं शिक्षितं तस्य श्रवणात् आकर्णनात् इष्टेऽभिमतस्थानवर्तिनि तिलके कालके 'तिलकः कालकः पिष्णुर्जडुलस्तिलकालकाः' इति कोशः। तस्मिन्नाबद्धा &c." कालकः means 'a mole on the body.' The reading is not a happy one; but the meaning of तिलक given by the com. would yield a good sense of the passage in the text, *viz.* 'who rested his hopes of amassing riches on a mole according to the predictions of an illiterate ascetic.' हरित...वाहिना who carried a bivalve shell (शम्बूकः) rendered dirty with the ink (मषी) made from coals with the juice of green leaves. हरितपत्ररसेन या अंगारस्य मषी तया मलिनं शम्बूकं वहतीति. शम्बूकः (-का also) 'शम्बूका जलशुक्तयः' इत्यमरः. पट्टिका...स्तोत्रेण who had written an eulogy of Durgâ on a piece of cloth. धूम...संग्राहिणा who had made a collection of manuscripts (पुस्तिका, Marathi पोथी) containing jugglery, mystical formulæ and spells written on palm leaves in letters of red lac (अलक्तक) tinged with the smoke (of incense, it seems). धूमेन रक्तानि अलक्तकाक्षराणि येषु एतादृशानि तालपत्राणि येषां तादृशाः कुहकतन्त्रमन्त्राणां पुस्तिकाः ताः संगृह्णाति इति. कुहकः a juggler and कुहकं jugglery. कुहकम्=इन्द्रजालम्; note 'धाम्ना स्वेन सदा निरस्तकुहकं सत्यं परं धीमहि' भागवतपु. I. 1. 1. तन्त्रम् magical and mystical formulæ for the worship of deities and the attainment of superhuman powers. मन्त्रः incantations or charms (such as snake-charms &c.). जीर्ण...मतेन who had written down the doctrine of the worship of Mahâkâla ('शिव' as the destroyer) on the instruction of a great पाशुपत (devotee of पशुपति *i. e.* शिव). The com. in N explains 'जीर्णः चिरकालीनः यः पाशुपतोपदेशः मनुष्यरुधिरेण होमप्रतिपादकशिक्षा तेन लिखितं लिपीकृतं महाकालमतं ईश्वरमतं येन। एतेन केवलं वाममार्गोपदेष्टृत्वं सूचितम्'। आविर्भूत...वायुना who had manifested the disease of (always) talking of the (nine) treasures (as his own) and who had gone crazy over his doctrine of the transmutation of metals. आविर्भूतः निधिवादः एव व्याधिः यस्य. संजातः धातुवादः एव वायुः (प्रलपितम् delirium) यस्य. He said that all the निधिs would be his own on account of the superhuman powers he possessed. Kubera possessed nine treasures 'पद्मोऽस्त्रियां महापद्मः शङ्खो मकरकच्छपौ। मुकुन्दकुन्दनीलाश्च खर्वश्च निधयो नव॥' इति शब्दार्णवः. The alchemists of old believed that they would be able to transmute the baser metals such as iron and copper into gold. लग्ना...पिशाचेन who was seized by the demon of entering the hole of Asuras (*i. e.* पाताल, probably for securing the treasures stored there). लग्नः असुरविवरप्रवेशः एव पिशाचः यस्य. The

हर्षचरित also refers to असुरविवर 'वज्रपञ्जरमिति शरणागतैः, **असुरविवरमिति** वार्तिकैः' (p. 97, 2nd edition). प्रवृत्त...व्यामोहेन in whom was produced (*i. e.* who was a victim of) the delusion (व्यामोहः) of longing for the love of Yaksha damsels. He thought that by his charms and miraculous powers he would be able successfully to woo यक्ष damsels. यक्षकन्यकासु कामित्वमनोरथः एव व्यामोहः प्रवृत्तः...व्यामोहः यस्य. वर्धिता...ग्रहेण who had increased the stores of his means of becoming invisible. श्री...भिज्ञेन who was conversant with thousands of wonderful stories about श्रीपर्वत (a mountain in the south sacred to शिव). It is said that Lakshmî practised penance on that mountain and secured the boon of always reclining on the chest of Vishṇu. असकृ...पुटेन whose ears were flattened (चिपिटीकृत) with the slaps given by those who were possessed by devils and who ran towards him when struck with white mustard seeds that were repeatedly consecrated with spells. असकृत् अभिमन्त्रिताः सिद्धार्थकाः धवलसर्षपाः तेषां प्रहत्या (प्रहारेण) प्रधावितैः. He claimed to exercise evil spirits. सिद्धार्थ (-र्थकः)—सिद्धोऽर्थोऽस्मात् 'सिद्धार्थस्त्वेष धवलः' इत्यमरः. N reads 'निबिडीकृत' for 'चिपिटीकृत' which means 'rendered thick or hard.' अविमु...मानेन who did not give up his pride of being a (staunch) devotee of शिव. दुर्गृहीता...गायता who was avoided by travellers that were disgusted with his playing on a lute that was badly handled by him and who sang the whole day something resembling the buzzing of flies with rapid movements of his head. दुर्गृहीता अलाबुवीणा तस्या वादनेन उद्वेजिताः पथिकाः तैः परिहृतः तेन. दिवसम् is accusative of time. मशकानां क्वणितं अनुकरोति इति—this qualifies किमपि, the object of गायता. कम्पितं उत्तमाङ्गं (शिरः) यथा स्यात्तथा (अव्ययीभाव). स्वदेश...नर्तकेन who danced while reciting a psalm of devotion to the Ganges composed in his mother tongue. गृहीत...चूर्णेन because he had taken the vow of celibacy under compulsion, who had many times made use of alluring powder on old ascetic women that came from foreign countries and stayed (in the temple). गृहीतं तुरगस्य ब्रह्मचर्यं येन who led a life of forced celibacy on account of the absence of female society. अन्यदेशेभ्यः (आदौ) आगताः (पश्चात्) उषिताश्च. बहुकृत्वः *adv.* many times. संप्रयुक्तं स्त्रीवशीकरणचूर्णं येन. This shows his extremely libidinous nature. अतिरोषण...क्रोधेन on account of his extremely irritable nature, whose wrath was excited by the fall of the collection of eight flowers that were sometimes improperly placed (by himself or others). अष्टपुष्पिका a wreath made with eight different kinds of flowers; it is explained by the com. in N as 'सोल्लिका.' We fail to understand what the com. means. Is it a misreading? चण्डिका...हसता who

repeatedly (भृशं) mocked even (the idol of) Chandikâ by the changes and contractions (भङ्गि) of his face. He mocked the idol, as he was sure that no one would see him doing it. कदाचिन्निवार्य...पृष्ठकेन whose back was sometimes broken by falls (received) in many duels that he engaged in with travellers that were provoked (रुषित) because he prevented them from halting (in the temple). निवार्यमाणः आवासः येषां ते निवार्यमाणावासाः (अत एव) रुषिताः अध्वगाः तैः (सह) आरब्धानि बहूनि बाहुयुद्धानि तेषु पातःतेन भग्नं पृष्ठकं यस्य. कदाचित्कृताप...ग्रीवेण whose neck was sprained and head broken against a stone by falling face downwards when he stumbled in indignantly pursuing offending boys that ran away. कृतः अपराधः यैः ते कृतापराधाः बालकाः तेषां पलायनं तस्मात् अमर्षः (क्रोधः) तेन पश्चात्प्रधावितश्च असौ स्खलितश्च तस्य अधोमुखनिपातः तेन उपले (अश्मनि) स्फुटितं शिरः भुग्ना च ग्रीवा यस्य. The जरद्द्रविडधार्मिक with his filthy body and filthier ways must have been a source of amusement to all the boys of the neighbouring village. जनपद...त्मना who hanged (*i. e.* was ready to hang) himself because he became jealous of the respect paid by the people to another ascetic who was a fresh arrival. जनपदः— country; and hence 'the people of a country.' जनपदेन कृतः नवागतस्य अपरस्य धार्मिकस्य आदरः तस्मिन् मत्सरः तेन उद्बद्धः आत्मा येन. निःसंस्कार... हारिणा who did what he pleased because he was not properly trained, who moved about slowly on account of lameness, who carried on his usual business by means of signs (संज्ञा) on account of deafness, who amused himself (or moved about) by day because he was night-blind and who ate much because he had a long belly. निर्गतः संस्कारः यस्य सः निःसंस्कारः तस्य भावः निः...रता तया. यत्किञ्चन करोतीति—who does anything (*i. e.* who eats, drinks and does whatever he likes). निःसंस्कारतया may also mean 'because he performed none of the purificatory ceremonies prescribed by the S'âstra.' 12 संस्कारs such as उपनयन are mentioned by Manu (chapter II). संज्ञाभिः व्यवहरतीति. लम्बं उदरं यस्य तस्य भावः लम्बोदरता तया. अनेकशः...नासापुटेन whose nose was torn being pierced with the nails of monkeys provoked by the fact that he felled fruits a number of times. फलानां पातनेन कुपिताः वानराः तेषां नखैः उल्लेखः (scratching) तेन छिद्रितं नासापुटं यस्य. He tried to get the fruits of trees by violently shaking the branches. The monkeys on the branches naturally grew angry and handled him roughly. बहुशः... शरीरेण whose body was many times shattered by the bites of thousands of bees that rose up (from the flowers) when he gathered flowers. कुसुमानामवचयेन चलितं भ्रमराणां सहस्रं तस्य दंशैः शीर्णीकृतं शरीरं यस्य. शयनी...दष्टेन who was bitten a thousand times

by black serpents in the lonely (शून्य) temple which he never swept and in which he slept. शयनीकृतं असंस्कृतं शून्यं देवकुलं तस्मिन् कालसर्पेण दष्टः तेन. शतशः...मांङ्गन whose head was shattered a hundred times by the fall of बिल्व fruit from the top of the (बिल्व) trees. श्रीफलस्य तरुशिखरात् च्युतिः तेन चूर्णितं उत्तमाङ्गं यस्य. असकृ...कपोलेन whose cheeks were often shattered (जर्जरित) by the nails of the bears (ऋक्षः) that dwelt in the ruined (उत्सन्न) temple of the divine mothers. उत्सन्नं देवमातृणां (ब्राह्मयादीनां) गृहं तस्मिन् वसन्ति इति ०वासिनः ऋक्षाः तेषां नखैः जर्जरितौ कपोलौ यस्य. देवमातरः–'ब्रह्माण्याद्याः स्मृताः सप्त देवतामातरो बुधैः' इति हलायुधः. See, for the names of the 7 (or 8) मातृs, notes (p. 4). सर्वदा...विडम्बनेन who was always made a laughing-stock by people who played pranks in Spring (*i. e.* who were merry in the वसंतोत्सव) by being married to an old maid placed on a discarded broken cot (खट्वा). वसन्ते क्रीडतीति. उत्क्षिप्ता (परित्यक्ता) खण्डा (शीर्णा) या खट्वा तस्यां आरोपिता वृद्धदासी तया (सह) विवाहः तेन प्राप्ता विडम्बना येन. A festival was held in honour of the advent of Vasanta (spring). We have remarked above that the modern Holikā festival is partly at least a remnant of it. Even now, carrying away a person unwarily sleeping on a cot outside his house is one of the practical jokes of the Holikā festival. P. **98.** अनेकाय...त्थानेन who got up without securing the desired fruit after lying down (प्रतिशयित) in many temples (आयतनं). प्रतिशयित has been explained above 'कृष्णाजिनप्रावृताङ्गैः कुरङ्गैरपि प्रतिशयितैरिव' (text p. 96. l. 12 and notes p. 229). निष्फलं उत्थानं यस्य सः निष्फलोत्थानः, अनेकेषु आयतनेषु प्रतिशयितश्चासौ निष्फलोत्थानश्च तेन. दौस्थित्यमपि...द्वहता who bore his wretchedness (दौस्थित्य) accompanied by various diseases as if it were his family. Miserable as he was, he suffered from various maladies. In a family also there are many members. दौस्थित्य is formed from दुस्थित (दुःस्थितस्य भावः कर्म वा दौस्थित्यम्). विसर्ग is omitted in दुस्थित (the components of which are दुर् changed दुः and स्थित) according to 'खर्परे शरि वा विसर्गलोपो वक्तव्यः' वार्तिक on 'वा शरि' पा० VIII. 3.36—The preceding विसर्ग is optionally omitted when followed by a sibilant which is itself followed by a hard consonant. मूर्खता...दर्शयता who exhibited folly full of (lit. accompanied or followed by) many vices as if it had produced many children. प्रसूतानि अनेकानि अपत्यानि यस्याः. The many vices in which he indulged through folly are represented as the offspring of the latter. क्रोधमपि...काशयता who manifested wrath on account of which he had tumours (गण्डकः) formed on the different parts of his body due to the profuse strokes of sticks, as if it (wrath) had borne fruit. He was extremely

irritable and entered into quarrels on the slightest pretext, in which he received strokes that caused swellings that looked like fruits. Hence his anger is represented as bearing to him the fruit of swellings. अनेकदण्डाघातैः निर्मिताः बहवः गात्रेषु गण्डकाः (पिटकाः) येन (*adj.* of क्रोधम्). क्लेश...प्रकटयता who exhibited distress that was clearly understood from the ulcers that caused a burning sensation in all his limbs like torches, as if it (distress) had many mouths (*i. e.* openings). दीपिकानामिव दाहः येषां ते दीपिकादाहाः व्रणाः सर्वेषु अवयवेषु ज्वलिताः दीपिकादाहव्रणाः तैः विभावितं (*adj.* of क्लेशम्). There were many burning ulcers on his body; the open ulcers looked like so many mouths. परिभव...दधानेन who bore insult in which he received hundreds of kicks from people whom he abused (आक्रुष्ट) without cause, as though it (परिभव) ran in a stream. He received kick after kick for abusing people and hence the insults that he received are spoken of as सप्रवाह (flowing continuously). निष्कारणं आक्रुष्टः जनपदः तेन दत्तं पदाकृष्टिशतं (चरणप्रहारशतं) यस्मिन्. N reads आकृष्ट for आक्रुष्ट and the com. explains 'निष्प्रयोजनं आकृष्टः आकर्षितः यः जनस्य पदः अंघ्रिः तेन दत्तं पदाकृष्टिशतं यस्मिन्.' ०पदाकृष्टिशतं may also mean 'in which he was drawn by his feet by the people &c.' शुष्क...करण्डकेन who had prepared a big (बृहत्) box for holding flowers with dried forest-creepers. वेणु...शिकेन who had formed a hook (अङ्कुशिका) of bamboo for bringing down (पातन) flowers. क्षण...खोलेन who did not leave off even for a moment (*i. e.* who always put on) a helmet (खोलः) made of a piece (खण्ड) of dark blanket (कम्बलः). खोलः -लकः—'**खोलकः** पाकवल्मीकपूगकोशा**शिरस्त्रके**' इति विश्वकोशः. जरद्द्रविडधार्मिकेण by an old ascetic from the द्रविड country. द्रविड included the whole of the Coromandel coast to the south of the Godâvery. Its capital was काञ्ची. modern Conjeeveram अधिष्ठिताम् inhabited. तस्याम् in the temple of चण्डिका. वासमरचयत् he (चन्द्रापीड) encamped. The description of the red flag, the temple of Chandikâ and the filthy Draviḍa ascetic has practically little to do with the main plot. Bâṇa introduces them solely for the purpose of exhibiting his skill in developing the sentiment of भयानक, बीभत्स and हास्य. The Kādambarī is full of the sentiments of Love (शृङ्गार) and Pathos (करुण). As said by the author of the ध्वन्यालोक, a poetic composition should develop one principal Rasa and should also depend upon the other Rasas as heightening the charm of the whole composition. 'प्रसिद्धेऽपि प्रबन्धानां नानारसनिबन्धने । एको रसोऽङ्गीकर्तव्यस्तेषामुत्कर्षमिच्छता ॥' ध्व० III. 21. From the following quotations, the curious student will understand how हास्य,

बीभत्स and भयानक are to be dealt with in a composition. 'अथ **हास्यो** नाम हासस्थायिभावात्मकः। स च **विकृतपरवेषालंकारधाष्टर्यलौल्यकुहकासत्प्रलापव्यङ्गदर्शनदोषोदाहरणाभिर्विभावैरुत्पद्यते**।...द्विविधो हास्यः— आत्मस्थः परस्थश्च। यदा स्वयं हसति तदात्मस्थः। यदा परं हासयति तदा परस्थः। ...विकृताचारैर्वाक्यैरङ्गविकारैश्च विकृतवेषैश्च। हासयति जनं यस्मात् तस्माज्ज्ञेयो रसो हास्यः॥ **स्त्रीनीचप्रकृतावेष भूयिष्ठं** दृश्यते रसः।' भरत's नाट्यशास्त्र VI. pp. 64–65. 'अथ **बीभत्सो** नाम जुगुप्सास्थायिभावात्मकः। स **चाहृद्याप्रशस्ताप्रियावेक्षानिष्टश्रवणदर्शनकीर्तनादिभिर्विभावैरुत्पद्यते**।' भरत's नाट्य० VI. p. 68. अथ **भयानको** नाम भयस्थायिभावात्मकः। स च विकृतरवसत्त्वदर्शनशिवोलूकत्रासोद्वेगशून्यारण्यगमनस्वजनवधबन्धदर्शनश्रुतिकथादिभिर्विभावैरुत्पद्यते।' भरत's नाट्यशास्त्र VI. p 67.

P. **98** l. **11**–p. **99** l. **15**. (अथावतीर्य...माजगाम)· भक्तिप्रवणेन मनसा with a mind full of devotion. प्रवण *adj.* (from प्रु to flow) flowing, bent towards; hence 'intent upon, full of.' ताम्=चण्डिकाम्. प्रशान्तो ...भ्रमन् wandering about from curiosity to see that quiet (प्रशान्त) spot (उद्देशः). आरटन्तम् screaming. आक्रोशन्तम् abusing. कादम्बरी... दूयमानः although pained by the sadness due to the longing (for का०'s company) caused by separation from Kâdambarî. संरब्धकलहान् whose quarrel (with the ascetic) was carried on excitedly. संरब्धः कलहः येषाम्. The reading प्रारब्ध० of N is good and means 'who began a quarrel.' उपहसतः (*acc. plu.* of *pr. p.* of हस् with उप) qualifies ० सैनिकान्. उपसान्त्वनैः with pacifying (words). प्रिया...नयैः with reconciliations containing hundreds of sweet words. प्रशममुपनीय having calmed his wrath. अतीत...राजपुत्रः the prince was greatly amused by him who was garrulous (वाचाल) in describing his past (अतीत) bravery, beauty and riches. विरहा.. गात् he (the ascetic) became a means of diverting him (चन्द्रापीड) who was distressed by separation. अदापयत् caused (his servants) to give (to him). अस्तमुपगते—this and the following are locative absolutes. सप्तसप्तिः— the sun (सप्त सप्तयः अश्वाः यस्य, 'वाजिवाहार्वगन्धर्वहयसैन्धवसप्तयः' इत्यमरः). आवासितेषु...सूनुषु when the princes (courtiers of च०) had taken shelter (for the night) under the trees as they found them. यथासंपन्नाः पादपाः तेषां तलेषु. Com. in N explains as 'यथासंपन्नाः पुष्पफलसमृद्धाः ये पादपाः.' शाखा...वाजिषु when the horses (वाजिन्) were chained (संयत) to the staves of the spears planted (in the earth) before (them), horses the golden saddles of which were placed on the branches of the trees, whose spirit or mettle (उत्साह) was to be inferred from the fact of their shaking their mane rendered dusty by rolling on the ground, that had taken a few mouthfuls of tender grass, that had drunk water, and whose fatigue was removed-as they (lit. their backs) had been bathed.

शाखासु अवसक्तानि तपनीयस्य (सुवर्णस्य) पर्याणानि येषाम्. क्षितितले लुठनेन पांशुला (धूलिमिश्रा) सटा तस्याः अवधूननं तेन अनुमितः उत्साहः येषाम्. पुरोनिखाताः कुन्तयष्टयः येषाम्. वाजि...सैनिकजने when the soldiers, that arranged couches (प्रस्तरः) of leaves near the horses, that were exhausted by the day's march and, having appointed watchmen (यामिक), were about to sleep. वाजिसमीपे विरचिताः पर्णप्रस्तराः येन. दिवसं गमनं (द्वि ०तत्पु०) तेन खिन्नः, परिकल्पिताः यामिकाः येन, दिवसगमनखिन्नश्चासौ परिकल्पितयामिकश्च. सुषुप्सति *loc. sing.* of the *pr. p.* of the desiderative of स्वप्. The reading ०गमनखिन्ने परिकल्पितयामिके would be better. यामिक a watchman (from याम=प्रहर a period of three hours). कृत...निवेशे when the camp (निवेश) of the army, that dispelled the darkness by the glow of the many fires that were kindled, looked as if it were day. कृताः बहवः पावकाः (अग्नयः) तेषां प्रभा तया पीतं तमः येन. In the day also, darkness is dispelled; and hence the camp lit up by the lurid light of the fires is compared to day. दुःखासिका—दुःखं असिका इव a rapier-like pain. Com. in N explains as 'दुःखमासतेऽस्यामिति दुःखासिकाऽनुरतिः'. Com. seems to take दुःखासिका in the sense of 'attachment' (अनुरति). अरतिगृहीत seized by agitation. अरति absence of pleasure or amusement, due to the longings of love 'स्वाभीष्टवस्त्वलाभेन चेतसो याऽनवस्थितिः अरतिः साः'. अनन्यचेताः not thinking of any thing else (अन्यस्मिन् चेतः यस्य स अन्यचेताः न अन्यचेताः अनन्यचेताः). सस्मार हेमकूटस्य—verbs, like स्मृ, इ with अधि, that mean 'to remember with regret' govern the genitive of the object. जीवित...दर्शनम् he again and again longed for the sight of Kâdambarî, that was the (highest) fruit of his life. अपगता...परिचयाय he very much (नितराम्) desired the society (lit. familiarity) of मद्लेखा, which was charming because it was free from pride. अपगतः अभिमानः तेन पेशलाय (मनोहराय). '**चारौ** दक्षे च **पेशलः**' इत्यमरः. स्पृह् governs the dative of the object of wish. उत्प्रेक्षत expected, fancied. पुनरुक्तं *adv.* repeatedly. पश्चात्स्थितां that had remained behind (with कादम्बरी). तस्य...अभिमतम् he fulfilled the favourite (अभिमत) ambition of the old Draviḍa ascetic with heaps (विसर) of money given (निसृष्ट) to him at his desire (to his heart's content). The com. in N omits अभिमतं, which is not bad. अल्पैरेवाहोभिः in a few days.

P. 99 l. 16–p. 100 l. 12. (आकस्मिका...प्रत्यपालयत्). आकस्मि... भ्रान्तानाम् that were delighted and flurried by his sudden arrival. पौराणां...प्रतीच्छन् Accepting their salutations made with folded hands as if they were the lotuses of worship. The red and folded hands looked like lotus-buds. 'मूल्ये **पूजाविधावर्घः**' इत्यमरः. प्रतीच्छन्

pr. p. of इष् 6 P with प्रति to accept. अतर्कित: unexpected. अहमह... परिजनात् from servants bewildered by the feelings of great delight and haste (रभस), that ran forward in competition (to tell the news to his father). अहमहमिका emulation (अहं पूर्वः अहं पूर्वः इति शब्दः अस्त्यत्र इति). उपलभ्य knowing. निर्भरा...कर्षन् (his father) whose gait was slow owing to excessive joy and who drew to himself (put in its proper place) his pure (अमल) upper garment that slipped aside (in his haste), as the Mandara mountain did (drew to itself) the waters of the milky ocean. निर्भरेण (गाढेन) आनन्देन मन्थरं गमनं यस्य. When the sea was churned, the mountain मन्दर was made the handle and so the waters of the milky ocean must have whirled round it. His white garment is like क्षीरोदधिजल. The com. in N paraphrases मन्दरः by मेरुः which does not seem to be correct, as मन्दर is said to be to the east of मेरु in विष्णुपुराण II.2. प्रहर्ष...पादपः who shed tears of joy as the Kalpavṛiksha sheds a shower (आसार) of pearls. मुक्तः मुक्ताफलानाम् आसारः येन. The drops of tears were brilliant like pearls. The instrumentals from प्रत्यासन्नवर्तिभिः downwards qualify राजसहस्रैः below (p. 99 l. 24). जरा... शेखरिभिः the hair on whose heads were gray with age, that had ointments of sandal, that carried unused (अनुपहत) silken clothes (क्षौमं), that had arm-ornaments, turbans, coronets and chaplets. चन्दनस्य विलेपनानि येषाम्. अनुपहत is the same as अनाहत 'अनाहतं निष्प्रवाणि तन्त्रकं च **नवाम्बरे**' इत्यमरः. 'क्षौमं दुकूलं स्यात्' इत्यमरः. 'क्षुमायाः विकारः क्षौमम्' इति क्षीरस्वामी. According to the latter क्षौमम् would mean 'flaxen cloth, linen.' बहु...दर्शयद्भिः who made the earth appear as abounding in Kailâsas and milky oceans. The sandal ointments were white and hence looked like कैलास (that is also white, being covered with snow). The white clothes looked like the waters of the Milky Ocean. Many stalwart persons carried the sandal &c, and therefore the earth is said to abound in कैलासs. प्रतिपन्न...सहस्रैः followed by thousands of kings that had taken (in their hands) swords, staves, umbrellas, flags and chowries (प्रतिपन्नानि गृहीतानि असिवेत्रच्छत्रकेतुचामराणि यैः). The subject of प्रत्युज्जगाम is अस्य (चन्द्रापीडस्य) पिता above (text p. 99 l. 19). प्रत्युज्जगाम went forward to receive. अवतीर्य वाजिनः dismounting from his horse. चूडा...मौलिना with his head that had (on it) the garland of the rays of his crest-jewel. महीमगच्छत् prostrated himself on the ground. गाढमुपगूढः closely embraced. तत्काल...नमस्कारः who (चन्द्रापीड) bowed to those who were present there at the time and who deserved to be honoured. करे गृहीत्वा being held in the hand. तथैव as was done by तारापीड. सर्वान्तः पुराणि परिवारः यस्याः surrounded by

all the women of the harem. प्रत्युद्गम्य having risen to meet him. कृता...चारः for whom she performed all the auspicious ceremonies pertaining to his arrival. कृतः आगमनमङ्गलाचारः यस्य. स्कन्धावारवर्तिनम् remaining in charge of the army (that was left behind by च०). मनोरमा was the wife of शुकनास and mother of वैशम्पायन. परवश इव as if mechanically, with his mind engrossed in other thoughts. निरवर्तयत् carried out, performed. रणरणकेन (उत्कण्ठया) खिद्यमानं मानसं यस्य. महोत्सव...प्रत्यपालयत् he awaited the return of पत्रलेखा as if it were a great festival, as though it were the time of securing a desired boon, or as if it were the time of the appearance of nectar. The return of पत्रलेखा would cause as much rapture as वरप्राप्ति would do, or as the appearance of अमृत must have done to the gods.

P. 100 l. 13–p. 101 l. 7. (ततः कतिपय...समजायन्त). कतिपय...गमे after the lapse of a few days. उपानयत् brought near, presented. प्रकृतिवल्लभामपि although naturally his favourite. कादम्बरी...सौभाग्यामिव as though she had secured additional charm on account of the favours (she) received at the hands of Kâdambarî. प्रसादेन लब्धं अपरं सौभाग्यं यया. सौभाग्यम् may also mean 'good fortune.' वल्लभ... गताम् who (पत्रलेखा) had become still dearer to him. अतिशयेन दर्शितः आदरः यथा स्यात्तथा showing his great regard for her. मदलेखया सह (बहुव्रीहि) समदलेखा. देव...भद्रम् Prince, all is well as thou sayest. अर्चयति = पूजयति. शेखरीकृतः अञ्जलिः तेन lit. 'with folded hands turned into a chaplet' *i. e.* folding her hands on her head. विसर्जितः राजलोकः येन who dismissed the princely courtiers. उत्ताम्यता... प्रीत्या with his mind extremely anxious, he was unable to restrain his curiosity on account of his great love. उत्ताम्यत् *pr. p.* of तम् 4 P with उद्. अपारयन् = अशक्नुवन् *pr. p.* of a denominative verb पारयति 'to be able.' दूर...जनः he sent away far from himself his servants. अगारम् house. अचिर... भागम् having resorted to the centre of a lotus-plant growing on land, that was not of long growth and that was sheltered as if with an umbrella by its own wide and up-stretching leaves (पलाशं). मध्यभागं is the object of अध्यास्य. उद्गतानि नालानि येषाम्. उपरचितं आतपत्रस्य कृत्यं प्रयोजनं यस्याः. अन्यतरस्य...मिथुनम् having pushed aside with his lotus-like foot a pair of Haṁsas that was comfortably asleep under another leafy bower that looked like a banner of emerald. मरकतपताका इवाचरति मरकतपताकायते. It seems that the स्थलकमलिनी grew under a high leafy bower. The leaves of the bower being green and fluttering are fitly said to be मरकतपताका. सुखप्रसुप्तं—च०, who passed sleepless nights, was rather jealous of the Haṁsas. कथमसि स्थिता how you

fared there? गोष्ठ्यः conversations, chitchat. को वा...स्मरति who remembers me most? कस्य...प्रीतिः whose affection (for me) is the greatest. दत्तं अवधानं येन तेन (त्वया) who pay attention, attentive.

P. 101 ll. 8-20. (ततः खल्वागते...विषादेन). कुसुम...समीपे near the bed of flowers (on which का० was lying). See 'मृणालदण्डमण्डपिकायास्तले कुसुमशयनमधिशयानाम्' (p. 88 ll. 14-15 text). सुखम् *adv.* happily. नामाक्षरेषु...मभवत् For the whole of the day, the speech of the princess dwelt in (the letters of) my name and her heart on my affection. She means that का० constantly addressed her and asked her questions and that her heart received comfort by being affectionate to her (पत्रलेखा). सकलं दिवसं is accusative of time. संचरन्ती यदृच्छया walking about at her will. निषिद्धः परिजनः यया forbidding her servants (to follow her). वल्लभ...जगाम went to the maiden's garden that was very dear to her. तत्र...रोहत् there she ascended on to a raised seat white with *chunam* in the women's garden by means of an emerald flight of steps as if they (steps) were made of the waves of the Jumnâ. The waters of the Jumnâ are said to be dark-blue and hence the emerald steps rising one over the other are appropriately compared to the waves of the Jumnâ. 'कालिन्दी सूर्यतनया यमुना शमनस्वसा' इत्यमरः. मणि...ष्टम्भा supporting herself against a jewelled pillar. मणिस्थूणा अवष्टम्भः यस्याः. 'स्थूणा स्तम्भेऽपि वेश्मनः' इत्यमरः. हृदयेन...धार्य having for a long time deliberated with her heart. व्याहर्तुम् to speak. निश्चलं...चक्षुषा with an eye the pupils and eyelashes of which were motionless. निश्चलं धृता तारका यस्य. निष्पन्दं पक्ष्म यस्य. कृतसंकल्पा who made a resolve. मदनाग्नि... स्रोतसि wishing to enter the fire of love, she as if bathed herself in the stream of perspiration. All this means that she was deep in love and perspired profusely on account af the intense working of love. One, who enters fire, must first perform an ablution. She perspired profusely and was thus bathed. We have repeatedly said above that स्वेद and कम्प are सात्त्विकभावs. स्वेदा...कम्पत as if rolled backwards and forwards in the stream of perspiration, she trembled. A tremor came over her while she profusely perspired. This tremor the poet represents as due to her being tossed by the waves of the stream of perspiration. When one enters a large river to bathe, one is tossed about by its waves. कम्पिताङ्गी...विषादेन she, shaking in all her limbs, was as if held by despair through fear that she may fall down. When a person is about to fall, he is supported by some one who is near. She shook through emotion and her heart was despondent. The

poet fancies that she who was trembling was supported against a fall by विषाद. विषाद is one of the 33 व्यभिचारिभावs (accessory moods).

P. 101 l. 21–p. 102 l. 20. (अथ मया…मतिष्ठत्). अथ मया…गदितुम् the principal sentence is अथ मया…आज्ञापयेति विज्ञापिते…वक्तुकामापि न शक्नोति स्म…गदितुम्. विदितः अभिप्रायः यया (I) who understood her intention. तन्मुख…वधानया (by me) who fixed my attention on her and who fastened my eyes on her face. तस्याः मुखे विनिवेशिते निष्कम्पे नयने यया सा तन्मुख…नयना, दत्तं अवधानं यया सा दत्तावधाना, तन्मुख…नयना चासौ दत्तावधाना च तन्मुख…धाना तया. विज्ञापिते (loc. abs.) when I requested (her). निजाव…वार्यमाणेव as if restrained even by her own limbs that were trembling. We restrain a man from doing something by waving our hands. रहस्य… मृशन्ती with her toe that scratched the jewelled floor, she rubbed even her own reflection in order that it (reflection) may go away as she was ashamed of her hearing her secret. Her image was reflected in the bright pavement and she, being engrossed by her passion and being anxious, scratched the floor with her toe. Being requested by पत्रलेखा she was about to tell the secret of her love for चं०. The poet fancies that she rubbed the floor because she wanted no one to listen to her secret and therefore as if made a sign to her reflection to go away. She would have been ashamed if any one else (including her own reflection) had heard her secret. लिखितं मणिकुट्टिमं येन. भवन… सर्जयन्ती she dismissed the domesticated geese with her lotus-like feet the anklets of which were jingling as she scratched the floor. कुट्टिमस्य उल्लेखः तेन मुखरितं नूपुरं यस्य. Com. in N remarks 'विरहवशात्सचिन्तायाः स्त्रिया अङ्गुष्ठेन भूमिकर्षणं स्त्रीजातिस्वभावः.' कर्णो… त्सारयन्ती with the skirts of her garment that served as a fan for her perspiring face she drove away even the bees on the lotus placed on her ear. She did not want even the bees to listen to her secret; or we may say that she drove away the bees because she could not bear their exciting presence. स्विद्यत् यत् वदनं तस्य व्यजनीकृतेन. ताम्बूल…ददती who gave to a peacock part of the roll of ताम्बूल crushed under her teeth, as if it were a bribe. She could not bear the exciting note of the peacock and therefore bribed it to go away with a part of the ताम्बूल. For the effect of the note of a peacock see above 'वलयैः कण्ठबन्धानिवोपपादयन्ती केकारवोद्विग्ना भवनशिखण्डिनां' (text p. 84 ll. 15–16). उत्कोचः bribe. For उत्कोच, see याज्ञवल्क्यस्मृति I. 338–339 'ये राष्ट्राधिकृतास्तेषां चारैर्ज्ञात्वा विचेष्टितम्। साधून्संमानयेद्राजा विपरीतांश्च घातयेत्॥ उत्कोचजीविनो

द्रव्यहीनान् कृत्वा विवासयेत्' ।. वन...लोकयन्ती gazing frequently in every direction lest a sylvan deity may overhear (her secret). वक्तुकामापि...गदितुम् although she wished to tell (her secret), being checked in her utterance by shame, she was not able to say anything. लज्जया कलिता (गृहीता) चासौ गद्गदा (faltering) च. शक्नोति स्म—स्म (a particle) when placed after a verb in the present tense, gives it the sense of the past. 'लट् स्मे' पा० III. 2. 118. प्रयत्नतोऽपि...वाणी—the principal sentence is प्रयत्नतोऽपि चास्याः...न प्रावर्तत वाणी—although she (कादम्बरी) tried her best, still her words did not come forth. निःशेषं is to be connected with दग्धा. निःशेषं...निपीता as if her words were completely (निःशेषं) burnt up by the flaming fire of Love, as if they were borne away (ऊढ) by her tears that flowed incessantly (अजस्रं), as though they were overwhelmed by the sorrow that rushed into her, as if they were shattered to pieces by the arrows of Cupid discharged at her, as if they were banished (निर्वासिता) by the sighs that issued forth (from her mouth), as if they were held fast by the hundreds of cares that occupied her heart, and as if they were drunk up by the swarms of bees that tasted her breath. ऊढ *past pass. p.* of वह्. केवलं...दर्शयत् she, whose face was bent down, only made a shower with pure drops of tears that fell down without touching her cheeks, as if she prepared a rosary of pearls to count her many griefs. The word अधोमुखी explains why her tears did not touch her cheeks. Her bright tears looked like pearls and hence the continuously falling tears look like a rosary, which, the poet fancies, she prepared to count the sorrows she was suffering from. अस्पृष्टं कपोलस्थलं यैः. तदा च...तिशयम् at that moment even shame as if learnt from her the full charm of shame, even modesty learnt from her the high degree of modesty. Connect अशिक्षत with all the following nominatives up to विलासः. The idea is :—कादम्बरी at that time showed such a high pitch of bashfulness and modesty as is found in no other woman and nowhere else. Therefore the poet fancies that even bashfulness would have had something to learn from her. Explain the following similarly. The com. in N explains 'स्वाश्रयं संकुचितं करोतीति लज्जास्वभावः । लज्जाया अपि चेल्लज्जास्वभावोऽभ्यस्तस्तर्हि लज्जायाः संकोच एवेति न्यूनत्वमेव सूचितं भवति । तथा विनयोऽपि शरीरावनतिरूपोऽपि विनयातिशयमनधिकताम् । एतेन विनयस्यापि न्यूनत्वं सूचितम् ।' This seems extremely far-fetched to us. The com. goes on explaining in the ssme strain to the end of the sentence. मुग्धता simplicity, childlike nature. वैदग्ध्यम् cleverness. विभ्रमः coquetry, blandishments. विषादः despair, despondency. विलासः Grace or graceful

movement. Compare for a similar conceit 'तत्कालसुलभविलासदर्शनकुतूहलिभिरिव कुतोप्यागत्य सर्वरसैरधिष्ठिता' above (text p. 66. ll. 19–20). This is a fine example of दीपक (आदि०) as defined by Daṇḍin (काव्यादर्श II. 97.) and of तुल्ययोगिता according to मम्मट, विश्वनाथ and others. तथाभूता reduced to that condition. प्रमृज्य...लोचने wiping her eyes the inside of which had grown red (owing to weeping). लोहितायमानमुदरं ययोः. दुःख...लम्ब्य holding in her creeper-like hand delicate as a lotus fibre a garland of flowers strung by the female garden-keeper of the dais (in the प्रमदवन), as if to hang herself with on account of the intensity (प्रकर्षः) of her grief. She held in her hand a garland and was at the same time overwhelmed by grief for her peculiarly distressing position. The poet fancies that she had as if taken in her hands a halter to hang herself with to put an end to all sorrow. For समुद्बन्धन in the sense of 'hanging,' compare the use of उद्बद्ध above 'जनपदकृतनवागतापरधार्मिकादरमत्सरोद्बद्धात्मना' (text p. 97 ll. 18-19.) The poet intimate hereby that her distress was very intense. समुन्न...लोकयन्ती with one of her brows raised, she as if gazed on the path of Death. समुन्नता एका भ्रूलता यस्याः. We raise our brows when we expect something or somebody coming. काद० had raised up her brow in anxiety and pensiveness. The poet fancies that she was awaiting the arrival of death. This shows that her distress was more than she could bear. उत्प्रेक्षमाणया मया by me who guessed. अनुबध्यमाना pressed. व्रीडया...मर्पयन्ती she, who through bashfulness scratched the petals of Ketaki flowers (that she put on) with the tips of her nails, as if handed over to me what she had to say after writing it upon the petals. नखानां मुखैः (अग्रैः) लिखितानि केतकीदलानि यया. She, feeling abashed and being engrossed in pensive thoughts, naturally scratched the petals of Ketakas with her nails. The lines thus made on the flowers resembled letters and hence the poet fancies that for shame she could not speak out what she had to say and so wrote it out. विवक्षा...दिशन्ती with her lower lip trembling because she was eager to speak, she entrusted a message in a whisper as if to the bees (that hovered round her) for her (fragrant) breath. निश्वासे (*i. e.* निश्वासाकृष्टाः) मधुकराः. Bees hovered round her on account of her fragrant breath and her lips moved because she was eager to speak. The poet fancies that she whispered a message to the bees. When we whisper, only our lips are seen to move; what we say is not heard. For the words विवक्षा...धरा, compare 'निवार्यतामालि किमप्ययं बटुः पुनर्विवक्षुः स्फुरितो-

नराधरः.' कुमार V. उपांशु *adv.* 'in secret' (उपगताः अंशवः किरणाः अत्र) 'विविक्तविजनच्छन्ननिःशलाकास्तथा रहः । रहश्चोपांशु चालिङ्गे' इत्यमरः. क्षितितले निहिते निश्चले नयने यस्याः.

P. 102 l. 21–p. 103 l. 18. (क्रमेण च...तूष्णीमभूत्). भूयः *adv.* 'again.' आपूर्य... बिन्दुभिः who as if washed her speech dusky with the smoke of the fire of love in the drops of tears that fell down from her eyes that were flooded (with tears). When any thing becomes soiled we wash it in water. बाष्प...ग्रथ्नती under the guise of her drops of tears, she as if strung together wonderful letters of what she meant to say, that she had forgotten in her tremor (साध्वसं), with the rays of her teeth that flashed forth when she smiled in bewilderment. On account of the contending emotions of her heart, she could not speak and smiled a bewildered smile; she also shed tears. The round tears resembled letters and the rays of her teeth a string. The poet fancies that she one by one bound together by a string (rays of her teeth) the letters (tears) that she had forgotten in her perturbation. The letters are अपूर्व because they are composed of tears. विलक्षस्मितं a bewildered smile. साध्वसम् fear, agitation. 'दरत्रासौ भीतिर्भीः साध्वसं भयम्' इत्यमरः. अभिधेय (*pot. pass. p.* of धा with अभि) what is to be said. वल्लभतया...भवती by reason of my great fondness for you, neither father, nor mother, nor महाश्वेता nor मदलेखा nor (my own) life is so much (lit. in that place) to me as you are. अप...जनं either as an *adj.* of हृदयम् or as an अव्ययीभाव—अपहस्तितः दूरीकृतः सकलसखीजनः येन or अपहस्तितः सकलसखीजनः यथा स्यात्तथा—casting off all my friends. अपहस्तित *past pass p.* of a denominative verb अपहस्तयति. त्वयि विश्वसिति—श्वस् with वि 'to trust' governs the loc. of the person trusted; while other verbs, like श्रद्धा, इ with प्रति, govern the acc. कमपरमुपालभे whom else shall I censure? *i. e.* all the fault is mine. परिभवः humiliation. केन...दुःखम् with whom else shall I share my grief? भवत्याः is used for भवत्यै. जीविते...ते I swear by thy life. Compare above 'सत्यं शपामि ते पादपङ्कजस्पर्शेन' (text p. 67. ll. 10–11) and our notes thereon. स्वहृदयेना...हृदयेन I am ashamed of my heart that knows my story; how much more then of another's heart (if it knows my story)? कथमिव...कलङ्कयिष्यति how should such an one as I stain by evil report a family pure as the rays of the moon? रजनिकरः (चन्द्रः) तस्य किरणवत् अवदातं (शुद्धं). अवदातः सिते पीते शुद्धे' इत्यमरः. कौलीनम् scandal—'स्यात्कौलीनं लोकवादे युद्धे पश्वहिपक्षिणाम्' इत्यमरः—कुलीनस्य भावः कर्म वा (इति अण्). कलङ्कयति is a denominative verb from कलङ्क. कुल...वर्तयिष्यति how should such an one as I abandon the sense of shame that has des-

cended to me from my forefathers or turn my thoughts to rash conduct which is unworthy of a maiden? न कन्यकायाः उचितम् तस्मिन्. साहं...दर्शयामि I, being not intended by my father (to be given to च०), nor given by my mother (to him), nor approved of by my elders, shall give no message to him, nor send him any thing, nor shall I show the least change of expression. आकारः expression of the face as an index of one's thoughts. कातरैवा ...चन्द्रापीडेन by that proud prince Chandrâpîḍa, I, timid (कातरा) and helpless, am forcibly made worthy of the blame of my elders. कातरा — she had not the courage to resist the feeling of love for च०. कथय...फलम् tell me whether this is the conduct of the great or whether this is the reward of friendship. यदभिनव ...भूयते that (or since) my heart as delicate as lotus filaments and shoots is thus overwhelmed. अभिनवानि बिसकिसलयानि तन्तवश्च तद्वत् सुकुमारम्. Compare for ०सुकुमारम् 'पुरन्ध्रीणां चेतः कुसुमसुकुमारं हि भवति' उत्तररामचरित IV or 'आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां सद्यः पाति प्रणयि हृदयं विप्रयोगे रुणद्धि।' मेघदूत 10. अपरि...यूनाम् for maidens should not be lightly treated by young men. यूनाम् *gen. plu.*—potential passive participles govern the gen. or instru. of the agent of the action 'कृत्यानां कर्तरि वा' पा० II.3. 71. प्रायेण...हृदयम् the fire of love generally consumes first the sense of shame (of maidens) and then their hearts. She means that the working of love banishes the reserve of maidens and torments their hearts. आदौ...मर्माणि the shafts of Cupid first shatter their modesty and then their vitals. तदामन्त्रये...गमाय therefore I bid you good-bye till our meeting in another birth. मन्त्र् 10 A. with आ 'to bid farewell.' प्राण... ...कलङ्कम् I shall wipe off the stain sticking to me by making the atonement of destroying myself. प्राणानां परित्यागः एव प्रायश्चित्तं तस्य आचरणेन. The कलङ्क referred to is her love for च० without the knowledge of her parents.

P. **103** l. **19**–p. **104** l. **18.** (अहं तु...गणयतीति). यत्सत्यम् to tell the truth. अविदितवृत्तान्ततया because I knew nothing of the matter. The student will remember that पत्रलेखा was not with चन्द्रापीड at the time of his first visit to कादम्बरी and was not cognisant of the love that had grown between them. विलक्षा bewildered. विसंज्ञा (विगता संज्ञा यस्याः) deprived of consciousness. सविषादम् sorrowfully. केन वा ...मनः by what discourtesy has he troubled that mind delicate as a कुमुद (night lotus), that should not be troubled (by any one). उत्सृष्ट...मयि when I have killed myself. स्वप्नेषु...करोति in my dreams that cunning rogue (चन्द्रापीड) comes daily and employs the caged parrots and *mainas* as messengers (go-between) in (delivering

to me) secret messages. Her own heated fancy calls up the image of चन्द्रापीड in her dreams and she imagines him sending to her messages of his love with parrots. But she attributes those things to चन्द्रापीड as if he himself did them and was to be blamed for them. Explain the following similarly. सुप्तायाः...लिखति when I lie down on my bed, he, whose mind is infatuated by vain desires, writes the places of appointment (where I should meet him) on the inside of my ear-ornaments. व्यर्थमनोरथैः मोहितं मानसं यस्य· स्वेद ...प्रेषयति he sends charming love letters, the syllables of which are wiped off by perspiration and which show his own state by the lines of tears full of collyrium falling (on the love-letters) and that (letters) are full of infatuation and hopes (or that are full of hopes because his mind is infatuated). निपतिताः साञ्जनाः (अञ्जनेन सह) अश्रुबिन्दुपङ्क्तयः ताभिः कथितं आत्मनः अवस्थानं यैः. संमोहश्च आशा च ते अनुवर्तते इति or संमोहेन आशा तामनुवर्तते इति· निजानु...चरणौ by the glow of his feelings he dyes my feet red as if with Alaktaka. Her feet were naturally red. She represents them as reddened by his अनुराग (love, redness). अविनय...मन्यते bereft of understanding on account of his insolence, he thinks highly of himself when he is reflected in my nails. His अविनय consists in going away from her. She fancies him falling at her feet to conciliate her, in which case he would be reflected in her bright nails. उपवने...चरति in his vain boldness, he embraces me although I turn my face against him (*i. e.* against my will), when I am alone in the garden and therefore running away through fear of being seized (by him) with my motion obstructed by the skirts of my garment clinging to the sprouts of creepers, as if I were handed over to him by my friends (the creepers). When she runs away, the skirts of her garment are entangled with the sprouts and she is prevented from going. Then she is seized against her will. Thus the creepers, of whom she was so fond, as if helped him and not her. She calls him मिथ्याप्रगल्भ, beause he embraces her when she is पराङ्मुख and not when she is अभिमुख. पल्लवलग्ना अंशुकस्य दशा तया प्रतिहतं गमनं यस्याः. स्तन ...शिक्षयति drawing lines (of painting with sandal &c.) on my bosom, he who is crooked by nature, as though teaches my heart, that is naturally simple, crookedness. पत्त्रलता is curved and the bosom is supposed to have the heart inside. So she represents that, in drawing the curved lines of paintings, the heart that is inside would be taught crookedness. न ऋजुः अनृजुः प्रकृतिः यस्य. प्रकृत्या

मुग्धम्. हृदयो...वीजयति full of guileful flattery, he fans my cheeks, that appear bright with the star-like drops of perspiration, with the cool breath of his mouth as with the breezes of the waves in the form of the longings of his heart. Drops of perspiration appear like stars and hence the cheeks are said to be ०तारकितौ. The breezes wafted over waves are cool; the longings of his heart are compared to waves because both are चञ्चल and because longings make his heart oscillate as waves do an object floating on them. हृदयस्य उत्कलिकाः (उत्कण्ठाः) एव तरङ्गाः तेषां वातैः. श्रमजलसीकरैः तारकितौ. तारकित (तारकाः संजाताः अस्य, from तारक by the affix इत) according to 'तदस्य संजातं तारकादिभ्य इतच्' पा० V. 2. 36. अलीकः (false) चासौ चाटुकारः (flatterer) च. स्वेद...कर्णपूरीकरोति that vain (दुर्विदग्ध) चन्द्रापीड makes the pure rays of his nails my ear-ornament as if they were blades of barley with a hand that is empty because the lotus (it held) had fallen from his grasp loosened by perspiration. She saw that he had a lotus in hand which fell down as his hand perspired on account of emotion. उत्पल and यवाङ्कुरs are often spoken of as ornaments for the ear. The rays of his nails being white looked like यवाङ्कुर. What she indicates is that even without the objects that ornament the ear, he brought about the ornamenting of the ear (of course with the rays of his nails). स्वेदसलिलेन शिथिलितं ग्रहणं तेन गलितं उत्पलं तेन शून्यः तेन. वल्लभ...पाययति the bold one often makes me drink, seizing my hair, the mouthfuls of wine that I had taken at the time of sprinkling the young and very favourite Bakula tree (with it). See the verse quoted above (notes p. 35) about Bakula bud-ing when sprinkled with mouthfuls of wine and the As'oka when kicked by a beautiful woman. वल्लभतरस्य बालबकुलस्य सेककाले कवलीकृतान् (ग्रासीकृतान्). कचग्रहेण सह यथा स्यात्तथा (अव्ययीभाव). भवता ...प्रतीच्छति rendered ridiculous (विडम्बिता) by his own folly, he receives (प्रतीच्छति) on his head my kicks which I meant for the palace As'oka tree. मन्मथ...षिध्यते tell me, Oh Patralekhâ, how he whose heart is mad with love and therefore who is bereft of understanding, can be rejected (or forbidden to do what he does). प्रत्याख्यान...मन्यते he considers even refusal as jealousy; he looks upon abuse (आक्रोश) as a joke; he deems even silence as respect. She means:—when she rejects him or abuses him and does not speak to him, he does not understand her rightly, but puts his own interpretation on them; he considers that she is silent simp-ly because she is respectful to him and so on. Explain the following sentences similarly. दोष...गणयति he regards even the

enumeration of his faults as a device for remembering him; he views contempt as unfettered love and esteems the censure of people as fame. अविद्यमानं नियन्त्रणं यस्मिन्.

P. 104 l. 19–p. 105 l. 16. (तामेवं...पततीति). प्रहर्ष...निर्भरा full of the sentiment of joy. चन्द्रा...केतुना she has been drawn far by Love with reference to Chandrâpîḍa. यदि...देवस्य if indeed the mind itself of Cupid be pleased with the prince under the guise of Kâdambarî. She means:—if what I guess be true (*i. e.* कादम्बरी deeply loves च०), then it is cupid's heart itself that favours च० (and not कादम्बरी). ततः...ककुभः then his innate virtues that were developed by him with care have repaid him,his glory has brightened the quarters. He obliged his virtues by developing them; they have repaid him inasmuch as they enabled him to make the conquest of कादम्बरी. ककुभ् *f.* 'दिशश्च ककुभः काष्ठा' इत्यमरः. यौवनेन... वृष्टिः youth, with the waves of the ocean of the sentiment of love, has brought down a shower of jewels. रतिरस (sentiment of love; रस also means 'a fluid') is compared to an ocean. As the ocean may send forth jewels on the shore (the sea is called रत्नाकर), so the youth of च० has produced love in का० and brought to him the heart of का० who was a स्त्रीरत्न. यौवन...शशिनि the graces of (Chandrāpîḍa's) youth have written his name on the moon. The dark spot on the moon is the word चन्द्रापीड written in ink (that is dark) across the moon. The moon is no doubt an excitant of love; but it could not by itself have made का०'s heart glow with love. It was enabled to do so when the youthful grace of च० came to its help and wrote upon the moon the name of चन्द्रापीड. सौभाग्य... कलाभिः his good fortune (सौभाग्य) has proclaimed (to the world) its splendour (in having made the conquest of का०), and nectar is showered down by his loveliness as by the digits of the moon. His लावण्य produces ambrosial delight to का० as the moon furnishes nectar (to the gods and Manes). As for the moon being full of अमृत, see above (notes p. 173). ऐन्दवी *f.* is derived from इन्दु. तथा च ...तारेण and moreover, the Malaya wind has after a long time got its season, moonrise has obtained its proper occasion, the luxuriance of spring flowers has secured a worthy fruit; the blame attaching to wine has become a virtue and the advent (अवतारः) of the era (युगं) of love is now clearly visible (on the earth). मलयानिल, चन्द्रोदय, मधुमास &c. are all excitants of love; but for a long time they had never succeeded in bringing together such a noble, intensely loving and equally matched pair as का० and च०; now that they have succeeded in doing so, they have secured a

proper opportunity to manifest their influence. The drinking of wine was censured and it was enumerated among the vices of kings. 'पानमक्षा स्त्रियश्चैव मृगया च यथाक्रमम् । एतत्कष्टतमं विद्याच्चतुष्कं कामजे गणे ॥' मनुस्मृति VII. 50. But drinking has become a virtue here, inasmuch as it excited love in च० for का० and vice versa. नार्हसि ...दूषयितुम् you will please not blame the prince for the faults of cupid. योऽयं...रूपाणि As for this Kāma or whoever he be, tell me what forms he assumes. कुतोऽस्य...हुताशनः how can it have forms? it is a bodiless fire. अप्रकाशयन्...भावयति without manifesting flames, he causes heat; without exhibiting a mass of smoke, he makes the tears flow; without the heap of the particles of ashes, he shows paleness. Smoke causes tears; persons smitten with love shed tears when they are separated from the object of their love. Ashes, when applied to the body, make it look gray. Love-sick persons become pale. न च...यास्यति वा and that being does not exist in this wide (lit-so much) world that is not or has not been, or will not be the victim of his shafts. शरव्यम् a mark to be aimed, target 'लक्षं लक्ष्यं शरव्यं च' इत्यमरः—(शरवे हिंस्राय हितम् or शरान् व्ययति) formed from शरु with the affix य according to 'उ-गवादिभ्यो यत्' पा० V. I. 2. (उवर्णान्तात् गवादिभ्यश्च यत् स्यात् । सि. कौ.). गृहीतं कुसुमानि एव कार्मुकं (धनुः) येन. गृहीत...विध्यति he pierces even a strong man with his arrows, when he takes his flowery bow in hand. अपि च...पतति— the principal sentence is अनेन (मदनेन) अधिष्ठितानां कामिनीनां...संकटमम्बरतलं...अविस्तीर्णं महीमण्डलं...संख्या...सरस्वती...कालः हृदयस्यापतति. अनेनाधिष्ठितानां कामिनीनां is to be connected with each clause; अम्बरतलं and the other nominatives are the subjects of आपतति. This fine passage is an example of दीपक (अन्त्य) according to दण्डिन्. अनेनाधि...तलं (हृदयस्यापतति) to the heart of young women when influenced by him (love), the sky appears crowded when they see the thousands of moon-like faces of their lovers called up by their fancies. As they are always calling up the faces of their lovers, they see nothing else but his faces in all directions, and so the sky (though really vast) appears crowded and therefore of narrow compass. ०सहस्राणि is the object of पश्यन्तीनां. लिखन्तीनां...मण्डलम् (to their hearts) the surface of the earth (appears) not wide when they draw upon it the images of their lovers (दयित). The loving women are engaged in doing nothing but drawing pictures. To them the earth itself appears a canvas all too small as it would be fully covered by the pictures of their lovers they would draw upon it. गणयन्तीनां...संख्या (to their hearts) when they enumerate the virtues of their lovers, number itself appears to fall short.

The virtues of their lovers are so innumerable. शृण्वती...सरस्वती when listening to the talk about their dearest, the goddess of speech herself (appears to their hearts) as reserved of speech. सरस्वती herself would not be able to fully describe their dearest to their heart's content. ध्यायन्तीनां...आपतति when musing on the happiness of union with him who is like their life, time appears to their hearts too short. When musing upon the happiness of union they do not know what time has passed ; it appears to them to have run very swiftly. प्राणैः समः प्राणसमः (दयितः) तस्य समागमः तस्य सुखानि. ह्रसीयान् *m. nom.* sing. of the comparative of ह्रस्व.

P. 105 l. 17–p. 106 l. 13. (एतदा...शनैरवदत्). जनोयं...पञ्चेषुणा this person (I) has been compelled by love to feel tenderness (पक्षपातः, liking) for the prince. Mark the construction of the passive causal of कृ. अयं जनः कुमारे पक्षपातं करोति prim., पञ्चेषुः कुमारे पक्षपातं इमं जनं (or अनेन जनेन) कारयति causal; अयं जनः पञ्चेषुणा कुमारे पक्षपातं कार्यते (or कारितः). पञ्चेषुः The five arrows of cupid are 'अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च **पञ्चैते** पञ्चबाणस्य **सायकाः** ॥' or 'उन्मादनस्तापनश्च शोषणः स्तम्भनस्तथा । संमोहनश्च कामस्य **पञ्च बाणाः** प्रकीर्तिताः ॥.' यान्यस्य...वर्तन्ते all these forms (of Love) and even more are found in me. हृदयादव्यतिरिक्ता not different from my heart *i. e.* as dear to me as myself. सांप्रत *adj.* or *adv.* proper or properly '**युक्ते** द्वे **सांप्रतं** स्थाने' इत्यमरः. एवंविधा...भिज्ञास्मि I am not conversant with such affairs. Compare शाकुन्तल III 'अनभ्यन्तरे आवां मदनगतस्य वृत्तान्तस्य'. अपि च...हृदयम् moreover my heart feels death preferable to life as I am now an object of the blame (वक्तव्यता) of my parents. She feels that her parents will blame her when they come to know the state of her feelings. अलमलम् enough, enough. किमनेन...बन्धेन why do you vainly persist in dying ? मरणानुबन्धः means 'persistant desire for death'. Miss Ridding refers to the highly technical meaning of अनुबन्ध ' the four requisites of any writing.' We think that sense has nothing to do here. अनाराधितप्रसन्नेन pleased (with you) though not worshipped by you. का चात्र...शिक्षयति what fault can elders possibly find in this case when cupid makes plans about thee who are a maiden like an elderly person; when, like a mother, he approves, and like a father gives thee away ; like a girl friend he produces longing in thee; like a nurse he teaches thee (young and inexperienced as thou art) the conduct of love-affairs. उपचारः procedure, mode, conduct. किमिव...पतीन् why indeed should I speak to you of those that chose their husbands for themselves? She means that it is unnecessary for her to name those women famous in history and legend who chose their husbands them-

selves, as का० knows their names very well. यदि च...विधिः If it were not so (*i. e.* स्वयंवर was not to be resorted to), then the ordinance of स्वयंवर in the law-books would be simply meaningless. The गान्धर्व was one of the 8 forms of marriage and was the most approved for क्षत्रियs. 'शिष्टानां क्षत्रियाणां च धर्म एष सनातनः । आत्माभिप्रेतमुत्सृज्य कन्याभिप्रेत एव यः ॥ अभिप्रेता च या यस्य तस्मै देया युधिष्ठिर । गान्धर्वमिति तं प्राहुर्धर्मं धर्मविदो जनाः' ॥ महाभारत अनुशासनपर्व 44. 5—6. 'गान्धर्वः समयान्मिथः' याज्ञवल्क्य I. 61. (The गान्धर्व form required only the mutual consent of the bride and the bride-groom). शपे...स्पर्शेन these very words occur above (text p. 67. ll. 10–11 where we have शपामि for शपे). निरुध्य...क्रियमाणा confused by the coquetries of love that, though restrained, burst forth (from her) having found a way of escape as if they pierced through (her sense of) shame that was shattered by the shafts of love. लब्धं अन्तरं (अवकाशः छिद्रं वा) यैः. प्रिय...शुकं owing to her pleasure on hearing my agreeable words, she cast up her upper garment that had stuck (to her body) on account of her perspiration and as if placed it (suspended) on her रोमाञ्चs. Her garment had stuck to her body on account of स्वेद due to the intense working of love; on account of the pleasure she felt at the words of पत्रलेखा her hair stood on end; and held her robe on their points. प्रेङ्ख...चयन्ती loosening the necklace round her neck, that (हार) was as if a noose made of moon beams placed round her neck for killing her by cupid, and that (हार) was entangled with the edges of the fishes on the ruby leaves of her swinging ear-ring. Her हार was bright like moon beams and excited her greatly when she was longing for the society of चन्द्रापीड. Hence the हार is said to be a शशिकिरणमय मरणपाश. प्रेङ्खत् (चलत्) कुण्डलं तस्य माणिक्यपत्रं तस्य मकरकोटिः (मकराकारा कोटिः अग्रं) तस्यां लग्नम्. प्रहर्ष...लम्ब्य though she was beside herself with delight, yet supporting herself by modesty that is natural to maidens.

P. 106 ll. 14–26. (जानामि...संभाव्यमेवेति). केवल...लोकस्य how could women tender of nature as a young (अकठोर not fully developed) S'irîsha-flower, summon so much boldness, especially maidens (like me) that are quite young ? अकठोरं शिरीषपुष्पं तद्वत् मृदुः प्रकृतिः यस्य. बालभावं (बाल्यं) भजतीति बालभावभाक् तस्य. The शिरीष figures in Sanskrit literature as a very delicate flower. Note 'शिरीषपुष्पाधिकसौकुमार्यौ बाहू तदीयाविति मे वितर्कः' कुमार० I. 41 'छेत्तुं वज्रमणीञ् शिरीषकुसुमप्रान्तेन संनह्यते' नीतिशतक. साहस...जिह्मेमि rash are those who themselves send messages or approach (their lovers). I, a mere

girl, am ashamed of sending a thoughtless message. किं वा संदिशामि what message indeed shall I send? अति...पौनरुक्त्यम् (If I were to say) 'you are very dear to me,' that would be superfluous. She means that च० already knows that he is very dear to का० and that love is to be inferred by a clever man and does not require to be expressed in words. In these and the following sentences का० proposes and dismisses as inappropriate a number of expressions that she thought of sending as a message to च०. She says she is at a loss to know what words would be must appropriate and free from the least fault. तवाहं...प्रश्नः 'Am I dear to you' would be a foolish question. प्रियः आत्मा यस्याः. The reading प्रिया नेति is better, as being simpler. She means that she ought to know whether he loves her from his conduct and that such a direct question bespeaks folly. त्वयि...लापः 'My love for you is very great' —this is the speech (characteristic) of a prostitute. त्वया...विरोधः 'I connot live without thee'—this is contrary to experience. च० had been away for a number of days and yet का० was living. So she, continuing to live, would have given a lie to the words 'without thee I cannot live.' परिभवति...लम्भः 'cupid overwhelms me' would be a censure (passed on me) for my own fault. Those words would show that I was weak and succumbed; while a high-born maiden should be firm and steady. मनो...पायः 'I am given to thee by love' is only a means of coming to meet him. Those words are unsuited for a message; they go further than what is wanted, as indicating that she is coming to him and asking him to appoint a place of meeting. बला...धाष्टर्यम् 'thou art my captive' this is the audacious speech of an unchaste woman (बन्धकी, or 'a harlot'). 'पुंश्चली चर्षिणी बन्धक्यसती कुलटेत्वरी' इत्यमरः. बन्धकी (बध्नाति मनः अत्र). अवश्य...गर्वः 'thou must needs come' is the pride of beauty. These words indicate that the speaker is confident of the power of her charms. स्वय...चापलम् 'I shall come myself' is fickleness (characteristic) of woman. These words would convey only her own fickleness while they may fail to win him over. अनन्य...लाघवम् 'this servant is wholly devoted to thee' is light-headedness (consisting) in expressly declaring one's devotion. भक्ति does not require express assertion; it can be inferred from conduct. Express assertions of भक्ति are likely to create suspicion. प्रत्याख्यान...बोधनम् 'From fear of a rebuff, I send no message' is to rouse the sleeper. She means :— these words containing the idea of a rebuff are sure to suggest to him the thought of rejecting her, if he does not already entertain it. अनवे

...प्रणयिता 'I shall be in a terrible condition on account of my grief due to the fact that I continue to live contrary to my expectations' is (the speech) of extreme love. अनपेक्षितं (भवद्गमनानन्तरं) अनुजीवितं तेन दुःखं तेन दारुणा. She means :—I expected to die when you went away ; but I continue to live; and this causes me the greatest torment. These words would go to an unreasonable extreme in expressing my love for the prince. ज्ञास्यसि... संभाव्यमेव 'thou shalt know my love by my death' (*i. e.* 'after I die on account of it)' this is simply impossible. Death will not necessarily follow.

Here the story came to an abrupt termination by the death of the gifted author. Had it not been for the author's worthy son, the story would have remained a fragment, a wonderful yet unfinished monument of a great genius.

Additional Notes.

Notes p. 14–ब्रह्मासन–The अमरकोश says ' ध्यानयोगासने ब्रह्मासनम् '. From this it appears that ब्रह्मासन is a generic name applicable to any आसन such as पद्मासन. ब्रह्मणः संबन्धि आसनम् ब्रह्मासनम्. ध्यानस्य योगः उपायः ध्यानमेव योगः इति वा तस्यासनम्.

Notes p. 24–वृत्ति may also mean one of the five वृत्तिs mentioned by Sanskrit grammarians ' कृत्तद्धितसमासैकशेषसनाद्यन्तधातुरूपाः पञ्च वृत्तयः ।' सि. कौ.

Notes. p. 25–The Gaṇas required in the Âryâ are different from the Gaṇas made use of in defining वर्णवृत्तs. The former kind of गणs are five 'ज्ञेयाः सर्वान्तमध्यादिगुरवोऽत्र चतुष्कलाः । गणाश्चतुर्लघूपेताः पञ्चार्यादिषु संस्थिताः ॥' वृत्तरत्नाकर 1. 8. Each गण has 4 Mâtrâs and the five Gaṇas are सर्वगुरुः, अन्त्यगुरुः, मध्यगुरुः, आदिगुरुः, and चतुर्लघुः. In the 2nd अध्याय of the वृत्तरत्नाकर we are told some peculiarities of the गणs that should occur in the different Pâdas of Âryâ. 'लक्ष्मैतत्सप्त गणा गोपेता भवति नेह विषमे जः' &c.

Notes p. 32–Earthquakes are ascribed to शेष in the विष्णुपुराण 'यदा विजृम्भतेऽनन्तो मदाघूर्णितलोचनः । तदा चलति भूरेषा साद्रितोया सकानना ॥'

विष्णुपु० II. 5. 28.

Notes p. 33–व्यासभाष्य on योगसूत्र III. 25 ' भुवनज्ञानं सूर्ये संयमात् ' gives in a remarkably brief compass Indian ideas of geography and the configuration of the worlds.

Appendix I

A BRIEF SUMMARY OF THE KÂDAMBARÎ.

There was once a king called S'ûdraka who reigned in Vidis'á on the Vetravatî (modern Betwa) river. Once upon a time as he sat in his Hall of Audience a Chaṇḍâla girl from the south came with a parrot in a cage which she desired to offer to the king. As the king marvelled at the exceeding beauty of the Chaṇḍâla girl, her attendant told the king that the girl was his master's daughter sent to offer at the king's feet a parrot, skilled in all the arts and S'âstras, named Vais'ampâyana. The attendant laid the parrot at the king's feet, when the bird bending his right foot in homage, saluted the king with a verse composed in his honour. While the king marvelled at this, and discussed with his ministers how a parrot could possess so much knowledge and power of speech, he heard the sound of the mid-day drum and rose to go from the audience hall. He gave orders that the Chaṇḍâla girl and the parrot should be looked after and after going through his mid-day duties, again came to the audience hall. He sent for the parrot and plied him with a number of questions "Tell us from the commencement the story of your life. How came you to know the Vedas? How did you fall in the hands of the Chaṇḍâla girl?" The parrot, after a moment's thought, said "my lord, the tale is long; still, if you are curious to know it, listen."

The parrot's tale.

In the Vindhya forest, there is the hermitage of the sage Agastya and near it a lake on the western shore of which stands a S'âlmali tree. There I was born, by mother breathing her last on account of the pains of labour. My father, looking to me, his only son, checked his grief and was both father and mother to me. One day a troop of S'abaras with their leader at their head came hunting. They refreshed themselves under the tree and after some time went away. One old S'abara, staying behind his comrades, climbed the tree and wringing the necks of the birds in their nests threw them down. My father sheltered me under his wings and when he was thrown down by the villanous S'abara, I rolled with my father's corpse to the ground. I fell on a heap of leaves and ungratefully leaving my father's corpse, I hid myself in the roots of a Tamâla tree. The wicked S'abara,

after collecting his victims went away. I was then oppressed by a mighty thirst and made for the lake, stumbling at every step.

At that very time Hârîta, the son of Jâbâli, came past on his way to bathe in the lake. Seeing my plight, he pitied me, took me to the lake and with his own hand forcing a few drops of water into my mouth, brought life back to me. After Hârîta had bathed and worshipped the setting sun, he brought me to the hermitage of Jâbâli, who looked at me and said 'He is reaping the fruit of his own misconduct.' All his disciples besought him to explain what these words meant. He dismissed them to perform their evening devotions and when they again gathered round him, he began.

Jâbâli (whom the parrot reports to S'ûdraka) speaks.

In Ujjayinî, there ruled a king named Târâpîḍa, who, placing the responsibility of government on his Brâhmaṇa minister S'ukanâsa devoted himself to manly exercises and pleasures. To fill his cup of happiness to the brim, only one thing was wanting. He had no son. His queen was Vilâsavatî. One day he found her lying on her couch plunged in deep grief. When to his inquiries she gave no reply, her favourite attendant told the king that, going to worship Mahákâla on the 14th day of the month, she had heard the priests in the temple recite those painful words of the Mahâbhârata that there is no heaven for the sonless. The king said to Vilâsavatî that all things that happen to mortals are the results of their actions in past lives, asked her to be firm and righteous and comforted her with the words that a virtuous life is bound to bring its own reward.

The king once saw in a dream in the early morning the full moon entering into the body of his queen Vilâsavatî as she lay asleep on the terrace of the palace. Rising he sent for S'ukanâsa and told his dream. S'ukanâsa too had a dream in which he saw a Brâhmaṇa of noble bearing place a lotus (Punḍarîka) in the lap of his wife, Manôramâ. S'ukanâsa knew that dreams seen in the early moring never deceive and cheered the king and queen with the prediction that a son would be born to them.

In course of time, Vilâsavatî gave birth to a son. The whole city, from the king to the peasant, went in for a round of pleasures and rejoicings. About the same time Manôramâ bore a son to S'ukanâsa. As suggested by the dream, the king's son

was named Chandrâpîḍa and S'ukanâsa called his son Vais'ampâyana. When Chandrâpiḍa grew up, the king had built for him outside the city, a hall of learning, where he kept him together with Vais'ampâyana in charge of teachers accomplished in all arts. The king and queen often went there to inquire into their son's progress. Chandrâpîḍa soon excelled in every art and manly exercise. Vais'ampâyana who was not far behind his friend in attainments, was bound by the closest ties of friendship to the prince.

When ten years had been spent under teachers and when the prince was sixteen years old, Târâpîḍa sent Balâhaka, the chief of his army, to bring home the prince. With Balâhaka the king sent, for Chandrâpîḍa's use, a wondrous horse, sprung straight from the sea, which he got as tribute from the king of the Pârasîkas. Its name was Indrâyudha and when Chandrâpîḍa saw it, he was rather unwilling to mount it, thinking that some higher being was enduring its curse in the form of the horse. Chandrâpîḍa, hearing the horse neigh as if beckoning him to mount, rode it and came to the palace. The king received him with open arms and embraced Vais'ampâyana also. Then Chandrâpîḍa saw his mother, then his father's minister and then he went on to the palace meant for his residence. Once the chamberlain Kailâsa brought him a serving girl from the queen Vilâsavatî who recommended her very strongly. Her name was Patralekhâ and she was the daughter of the king of Kulûtas and was taken a captive when Târâpîḍa stormed the Kulûta capital. The girl from that day became Chandrâpîḍa's loved and trusted personal attendant.

After a few days, Chandrâpîḍa to whom S'ukanâsa addressed a few weighty words of wise counsel, was installed as a Yuvarâja and was sent with a suitable force on an expedition for the conquest of the world (Digvijaya). For three years he wandered over the earth, beginning from the east. He took Suvarṇapura, the capital of the Kirâtas, near Kailâsa. One day while there, he mounted Indrâyudha and set out to hunt. He chanced to see a pair of Kinnaras that fled at the sight of him and Chandrâpîḍa, hotly pursuing the pair was soon left alone. The Kinnaras mounted the top of the mountain and were out of his reach. Then he drew his rein and marvelled at his folly which led him to pursue the Kinnaras. He turned his horse's head and set out

on the return journey with misgiving as to how he was to find his way back. He soon came to a beautiful lake called Achchhoda, at the sight of which he felt that his pursuit had not altogether been fruitless.

He rested on the banks of the lake and refreshed himself and his horse, when he heard coming from the northern bank of the lake a strain of unearthly melody mingling with the sound of a lute. Chandrâpîḍa mounted his horse and made for the northern bank. There he found a temple of S'iva and bending low before the four-faced image of the god, a maiden, wondrous white, from whom proceeded the enchanting lay. The prince sprang down from his horse and waited till the song should cease. When it came to an end the maiden came forward and welcomed the prince. Chandrâpîḍa told her who he was and how he came there. When he pressed her in return to tell her story, she wept bitterly. But when Chandrâpîḍa blamed himself for preferring that painful request, she steadied herself and bade him hear why she had resigned worldly pleasures.

The story of Mahâs'vetâ.

There were fourteen families of Apsarases, sprung from the moon, nectar, the sun &c. The 13th and 14th families sprang from the Gandharvas who married the two daughters of Daksha, named Muni and Arishṭā. Muni had sixteen sons of whom Chitraratha was the best. He obtained dominion over all the tribes of Gandharvas and dwells in the Kimpurshavarsha on Hemakûṭa. He made this forest and named it after himself (Chaitraratha), caused the Achchhoda lake to be dug and established this image of S'iva. Arishṭâ bore 6 sons of whom Haṁsa was placed by Chitraratha, his cousin, at the head of the second Gandharva tribe. He too dwells on Hemakûṭa and married Gaurî, an Apsaras descended from the moon. Of these too (Haṁsa and Gaurî) I am the only child, called Mahâs'vetâ because I was so fair. I grew up in the palace when youth soon pervaded all my limbs.

One spring day I came to this lake to bathe when I was drawn by a rich fragrance like that of no earthly flower, to a part of the grove where I beheld a young sage of peerless beauty who wore as his ear-ornament the flower the fragrance of which had drawn me. At the sight of him love for him subdued me. When I bent low before him in reverence, he too was smitten with love for me. I approached his companion

and inquired of him as to who the youth was and how he got the wonderful flower. He said "Lakshmî herself one day saw S'vetaketu when he bathed in the Mandâkinî, longed for his beauty and bore him a son, who was given by her to S'vetaketu who named him Puṇḍarîka. While going to worship S'iva, the goddess of the Nandana wood herself gave Puṇḍarîka the flower which I persuaded him to put on his ear." As we talked Puṇḍarîka placed the fragrant flower on my ear. At the touch of my cheeks, he became confused and did not know that he let fall the rosary. I took it up and threw it round my neck. At that moment, being called by my mother I went away unwillingly to bathe. Puṇḍarîka, being chid by his friend, pressed me to give back his rosary and I gave him my necklace, which he did not perceive as his eye was riveted on my face. Then I went home and mounted the palace terrace. My betel-bearer Taralikâ came and told me that Puṇḍarîka of whom I was thinking had followed her secretly and after many questions handed over to her a love-message written on a piece of his bark garment. I read the message which cunningly suggested his love. In the evening Puṇḍarîka's friend Kapinjala came to me with an abashed face and told me of his friend's sad condition. Kapinjala told me that his friend lay concealed in a remote corner of the bank of the lake, that his rebukes made no impression upon Puṇḍarîka and when all the cooling appliances did not relieve Puṇḍarîka's love-fever, he came to me. At that moment, a visit from my mother was announced and Kapinjala hurriedly departed. My mother who had heard that I was ill came and went away. My heart was tossed about by contending emotions of regard for parents, maidenly modesty and intense love for Puṇḍarîka. When Taralikâ besought me to abandon a restraint that might cost me my life, I set out with her to meet my love Puṇḍarîka. As I neared the place, I heard the loud lamentations of Kapinjala upbraiding his friend for leaving him. Distracted by fear, I ran to the spot and saw the lifeless body of Puṇḍarîka.

Break in Mahâs'vetâs tale.

As she called up the dreadful incidents of the past, Mahâs'vetâ fainted away. Chandrâpîḍa supported her as she fell and fanned her with the corner of her garment. When she came to herself Chandrâpîḍa besought her not to proceed with the story. But she went on.

Mahâs'vetâ resumes her tale.

I resolved to die and asked Taralikâ to prepare a funeral pyre. At these words, I saw a majestic figure descend from the moon who took up the body of Puṇḍarîka, and said to me 'Mahâs'vetâ, you must live, for you will meet him again.' So saying he flew in the sky and Kapinjala followed him in wrath. Since hope is strong, I took the jar, the barkgarment and the rosary of Puṇḍarîka, turned my back upon the world and crept to this temple of S'iva, not minding my father who came to take me home.

End of Mahâs'vetâ's tale.

Having told her sorrowful tale, Mahâs'vetâ covered her face with the corner of her garment and sobbed aloud. Chandrâpîḍa was melted with pity for her. He besought her to take comfort and on no account to think of putting an end to her life, which would be a useless proceeding. He reminded her of many of the wives of gods and heroes such as Rati, Pṛithâ, Uttarâ &c, who had survived the death of those dearest to them. Besides the words of the divine figure were a source of assurance. Chandrâpîḍa then asked Mahâs'vetâ where her friend Taralikâ was. She replied "Chitraratha married Madirâ born of the race of Apsarases that sprang from the moon. They have a daughter, Kâdambarî, my dearest friend, who to the dismay of her parents persists in her resolve not to marry so long as I am in my desolate condition. This very morning, at the request of Chitraratha and his queen, I sent Taralikâ to Kâdambarî with an entreaty that she should not oppose her father's will." After this Chandrâpîḍa fell asleep on his couch.

In the morning Taralikâ came back with a Gandharva youth, Keyûraka, who told Mahâs'vetâ that Kâdambarî would by no means be turned from her resolve. Mahâs'vetâ sent Keyûraka away saying that she would come herself. At the request of Mahâs'vetâ, Chandrâpîḍa accompanied her to Hemakûṭa. when they reached it, they went to Kâdambarî's apartments. When Kâdambarî and Chandrâpîḍa came face to face, love for each other entered their hearts. Kâdambarî herself washed the feet of Mahâs'vetâ and Madalekhâ, Kâdambarî's friend, the feet of Chandrâpîḍa. Mahâs'vetâ told Kâdambarî who Chandrâpîḍa was and pressed her to give betel to him, which she did very bashfully. Mahâs'vetâ went away to see Kâdambarî's parents

and Chandrâpîḍa was accommodated in a mansion on a pleasure-hill near Kâdambarî's palace. Chandrâpîḍa and Kâdambarî passed the day in looking at each other. At the approach of evening he saw Madalekha coming accompanied by Keyûraka and Taralikâ, who brought with her a necklace which originally was given by the sea to Varuṇa who gave it to the father of Kâdambarî. When Madalekhâ pressed him, Chandrâpîḍa wore the necklace. When at the approach of night, the mocn bathed all objects in her silvery light, Keyûraka announced to Chandrâpîḍa the arrival of Kâdambarî, who came attended by a scanty retinue and dressed in simple white dress. They talked for some time and Chandrâpîḍa answered all her queries concerning Chandrāpîḍa's parents and Ujjayinî. Then she went to her own chamber.

In the morning Chandrâpîḍa called upon Kâdambarî and through Mahâs'vetâ expressed his anxiety to re-visit his followers. Kâdambarî permitted him to do so and sent some of her own people to escort him to his camp. He found his followers near Mahâs'vetâ's hermitage, who came tracing the marks of Indrâyudha's feet.

Chandrâpiḍa, who passed a sleepless night, was comforted by seeing in the morning Keyûraka coming. The latter brought with him a message from Mahâs'vetâ that Kâdambarî was ill. When Chandrâpîḍa, accompanied only by Keyûraka went to his stables and learnt from him the state of Kâdambarî, he placed Vais'ampâyana in charge of his camp and with a guard of picked horsemen made rapidly for Hemakûṭa, placing Patralekhâ behind himself on Indrâyudha. On arrival, he found Kâdambarî in an arbour on the shore of a lake in the palace garden endeavouring by every means to allay the fever of love that was consuming her. Keyûraka introduced Patralekhâ to the princess. Chandrâpîḍa tested Kâdambarîs heart in a speech of double meaning. Kâdambarî herself did not reply. Madalekhâ replied in a strain similar to Chandrâpîḍa's. The latter after a long talk with Mahâs'vetâ again took leave, leaving Patralekhâ behind at Kâdambarîs request.

On his return to camp, Chandrâpîḍa found that a messenger from Târâpîḍa had come with a letter in which the king orderd him to set out for Ujjayinî without delay. He at once gave the order for departure; but he first enjoined Meghanâda son of

Balâhaka to wait for the arrival of Pattralekhâ and charged him with a message for Kâdambarî to be entrusted to Keyûraka who would escort Patralekhâ. Leaving Vais'ampâyana in charge of the camp with orders to follow slowly, he set out for Ujjayinî, where his unexpected arrival caused great joy to all. A few days afterwards Meghanâda and Pathralekhâ returned. Chandrâpîḍa took her apart and questioned her closely with regard to her stay in Kâdambarî's palace.

In the midst of Patralekhâ's account as to how Kâdambarî disburdened her heart to her and how she (Patralekhâ) entreated her to allow her to go away and fetch Chandrâpîḍa, the tale comes to an abrupt conclusion.

The story continued (by Bâṇa's son).

Pattralekhâ earnestly added that her lord Chandrâpîḍa would treat Kâdambarî with more consideration. Day and night Chandrâpîḍa was tormented with the pain of separation and his perplexity as to how he could leave Ujjayinî.

One day while he was walking along the banks of the Siprâ, he saw a troop of horsemen on the opposite bank, the foremost of whom was Keyûraka. As soon as he contrived to be alone with Pattralekhā and Keyûraka, he asked Keyûraka what message he had brought from Kâdambarî. Keyûraka gave such a harrowing description of Kâdambarî's state, that Chandrâpîḍa fainted away. When he came to himself he resolved to return to Kâdambarî as soon as possible.

In the morning he heard that his camp had come as far as Das'apura. He thought of consulting Vais'ampâyana; and bade Meghanâda to escort Keyûraka and Pattralekhâ as far as Mahâs'vetâ's hermitage. Pattralekhâ he sent as an earnest of his own intention to follow and entrusted to her a loving message for Kâdambarî. When they had gone, Chandrâpîḍa went to his father for permission to go to meet Vais'ampâyana. His father broached the subject of Chandrâpîḍa's marriage. When night fell, he set out to meet Vais'ampâyana. When he rode into the camp and enquired for Vais'ampâyana's tent, he got the reply 'how should Vais'ampâyana be here?' By the time he reached the centre of the camp, the chiefs gathered round him, besought him to dismount and under the shade of a tree told him the story of what had befallen Vais'ampâyana who they assured him was not dead. When Chandrâpîḍa went

away, Vais'ampâyana had asked his soldiers to bathe in the holy Achchhoda lake before setting out. As he strolled along the bank of the lake, a great change came over Vais'ampâyana, who stood motionless before an arbour, until losing all self-control, he sank down and wept bitterly. He seemed to recognise something and as if seeking what was lost. To all their entreaties to come away he remained obdurate and at last they left him there at his own earnest entreaty.

Chandrâpîḍa on hearing this strange story was greatly pained. He was comforted, however, by the thought that this would be a good reason for asking leave to go in search of Vais'ampâyana. Chandrâpîḍa came back to the city and learnt that Târâpîḍa had gone to S'ukanâsa to comfort him. Chandrâpîḍa entered the minister's house and sat down, distressed by Manoramâ's loud laments. Târâpîḍa hinted that Vais'ampâyana's conduct was due to some fault of Chandrâpîḍa, when S'ukanâsa protested against such injustice to the prince and angrily said that the whole blame lay with his son, an ungrateful reprobate. Chandrâpîḍa then besought leave to go in search of Vais'ampâyana as the only atonement for the fault his father had ascribed to him. Târâpîḍa gave the permission and bade S'ukanâsa to find out a lucky day for the prince's departure. Chandrâpîḍa secretly ordered the astrologers to say that the next day was lucky. They told him 'As the aspects of the planets stand you ought not to go; but the will of the prince is the most proper time.'

Next morning, Chandrâpîḍa's mother performed for him the usual auspicious ceremonies and bade him a loving farewell. Then he saw his father who ordered him to perform his mission and return as quickly as possible. Then Chandrâpîḍa set out and rode day and night regardless of hunger, thirst and weariness until he was overtaken by the burst of the rains.

When he had done two-thirds of his journey he met Meghanâda who had been sent by Keyûraka, despairing when the rains broke that Chandrâpîḍa would overtake him. Sad at heart, Chandrâpîḍa rode on and reached Achchhoda, where he posted his guardsmen on four sides of the lake and advanced alone on horseback. But nowhere could he see any trace of Vais'ampâyana. Perplexed he went to Mahâs'vetā's hermitage, where he found the holy maid seated at the entrance of her cave, weeping bitterly and supported by Taralikâ. To his eager inquiries as

to whether some great evil had befallen Kâdambarî, Mahâs'vetâ replied in broken accents.

"When I heard from Keyûraka that you had left Hemakûṭa, I came back here and practised severer austerities. I saw here a Brahmin youth who was ever gazing at everything about him as if he searched for something lost. When he saw me, a great change came over him and he seemed to recognise me, though I had never seen him before. He addressed me with sweet words of love. I, whose heart had renounced all worldly things since Puṇḍarîka's death, hurriedly went elsewhere and charged Taralikâ to keep him away from me. A few days afterwards, as I lay one night sleepless on my bed, he crept to my side and asked me to yield myself to him. I cursed that wanton youth 'become a parrot' and he fell lifeless on the ground. It was then that I learnt from his weeping attendants that he was your friend."

When Mahâs'vetâ finished her tale in silent tears, Chandrâpîḍa's heart broke and he fell dead on the ground. While Mahâs'vetâ, Taralikâ and the prince's followers wept over Chandrâpîḍa's lifeless body, Kâdambarî attended by Keyûraka and Madalekhâ and holding Pattralekhâ by the hand, stepped in their midst. When her eyes fell on Chandrâpîḍa's senseless body, she fell forwards on the ground. Pattralekhâ also fainted. After Kâdambarî came to herself, she ordered Madalekhâ to prepare the funeral pyre. After giving directions for the disposal among her friends of her pet flowers and animals, she clasped Mahâs'vetâ and said 'dear friend, you have a hope that enables you to bear torments worse than death. With me it is different; so farewell.' As she spoke, she sat down and placed Chandrâpîḍa's feet in her lap. At the touch of her hands, there streamed from the body of Chandrâpîḍa a great light and immediately a voice in the sky declared " child Mahâs'vetâ, Puṇḍarîka's body is incorrupt in my world and awaits the day that will reunite you. Chandrâpîḍa's death is the result of a curse. Till the curse is wiped off, guard the body and preserve it with care till that happy meeting."

Hearing this, all stood motionless like statues. Pattralekhâ rose from her swoon and ran towards Indrâyudha, whom she took from his keeper's hand and plunged into the lake with it. No sooner had they disappeared beneath the waters than there

rose from the lake a young ascetic who ran to Mahâs'vetâ who recognised him to be Kapinjala. He narrated his tale as follows:—

"The person, who took away Puṇḍarîka's body, said to me when he reached the world of the moon where he placed it:—'Know me to be the moon. Puṇḍarîka, when yielding up his life through love, cursed me who had done him no harm, that I might endure more than once in Bharatavarsha the pangs of ungratified love. I, indignant at the unjust curse, cursed him that he would share my joys and sorrows with me. When anger passed away, I recollected that Puṇḍarîka was the chosen husband of Mahâs'vetâ who belonged to my race. He and I must, to fulfil the curse, live at least twice in the world of men. Therefore I brought his body here, where it will be kept free from corruption. Tell this to S'vetaketu (Puṇḍarîka's father), whose power is great and who may devise some remedy.' As I (Kapinjala) passed along the heavenly path blinded by grief for my friend, I unfortunately ran over a choleric semi-divine being who cursed me 'In this broad sky, you ran over me like a horse; so be a horse.' I fell at his feet and told him my sad tale. He became soft and said 'the curse must be fulfilled. It shall last till the death of him whose horse you may become. Then bathe and you will be free.' Being further requested by me he said 'the Moon is about to become the son of Târâpîḍa and your friend Puṇḍarîka will be the son of his minister, S'ukanâsa. You will be the horse of the prince'! He ended and I fell into the sea, whence I emerged as a horse. But I did not forget the past; that is why I brought the prince in pursuit of the kinnaras to this lake. The youth you (Mahâs'vetâ) unknowingly cursed was Puṇḍarîka himself."

At these words, Mahâs'vetâ fell to the ground. Kapinjala bade her not to blame herself and told her that the end of her trials was near. He knew nothing of Pattralekhâ. He flew into the sky to go to S'vetaketu to inquire what birth Vais'ampâyana or Puṇḍarîka was passing through.

Kâdambarî and Mahâs'vetâ resolved to wait where they were in expectation of the fulfilment of the promise made to them by the heavenly voice. As days passed on, Chandrâpîḍa's body showed no sign of corruption and Kâdambarî gaining confidence sent Madalekhâ to her parents to inform them of what

had happened. Meghanâda informed Kâdambarî that messengers had come from the parents of Chandrâpîḍa and wanted to see the body of the prince. Kâdambarî sent back with them Tvaritaka, a follower of the prince, who would bear personal testimony as to what had happened.

Vilâsavatî, anxious for her son's safe return, had been to the temple of the Mâtṛis and saw the messengers coming. When they said that they had seen the prince and that Tvaritaka would tell the rest, she fainted. Târâpîḍa came to the spot and called upon Tvaritaka to tell his tale. But when he came to speak of the bursting of Chandrâpîḍa's heart, the king would hear no more and ordered the funeral pyre to be prepared. When Tvaritaka loudly called out and told the whole tale, the king turned to S'ukanâsa, who forgetting his grief for his son Vais'ampâyana, comforted him. The king resolved to go where his son's body was and set out followed by all his people save a few left to guard the city. When he reached the lake, he saw Meghanâda coming who assured him that the prince's body grew more beautiful day by day. The king came on to Mahâs'vetâ's cave. Kâdambarî swooned as she saw the parents of Chandrâpîḍa entering. When Vilâsavatî saw her son beaming with a strange radiance, she pressed the senseless form of her son and uttered loud lament. Târâpîḍa comforted her saying that Chandrâpîḍa was something more than the son they loved and asked Vilâsavatî to look to Kâdambarî who was in a swoon. When Kâdambarî came to herself, she saluted the king and queen. Then Târâpîḍa withdrew from the cave and without entering his royal camp built for himself a hermitage, where with his queen, S'ukanâsa and Manoramâ he remained awaiting the conclusion of the strange chain of events.

End of Jâbâli's tale to his pupils.

When Jâbâli had told so much, he said with a smile 'I have been led further than I meant. You have seen how he, who by his own misconduct, became Vais'ampâyana, son of S'ukanâsa, has now become the parrot.'

As the sage spoke, I (parrot) became Vais'ampâyana in everything including my love for Mahâs'vetâ, except a human form. I, rash as ever, asked the sage where Chandrâpîḍa was, when the sage frowned and told me to wait till my wings grew. Hârîta asked his father to explain how one who was

born a *muni* fell completely under the power of love as I had done. Jâbâli reminded him of my original birth from Lakshmî who conceived at the mere sight of the sage S'vetaketu and quoted the scripture which declares that as the parent is, so the son must be. 'Pundarîka remains' the sage added 'what he was in his former birth and this, his second life on earth, will be as short as his first one. Then the curse will end and an eternal life would be his.'

I asked Jâbâli how I, a mere parrot, could hope to do deeds by which I could secure eternal life. But as dawn was at hand the sage rose to perform his morning duties. Hârîta having placed me on his couch went to perform his duties, but re-entering cheered me with the news that Kapinjala had come to see me. Kapinjala took me in his arms and wept. He told me that when he was freed from the birth of a horse, he went to S'vetaketu. The sage told him (Kapinjala) that all the fault was his (sage's) as he ought to have engaged in the work that would have secured a happy long life to his son. The sage had first refused permission to Kapinjala to see me (Pundarîka-parrot); but he afterwards told him that Pundarîka had become a parrot, had come to the hermitage of Jâbâli and had recovered the memory of the past. Kapinjala added 'Now I am sent by S'vetaketu and your mother Lakshmî, that are both engaged in the sacrifice that is to work your bliss, to implore you to remain in the hermitage until the sacrifice is finished.' Soon after Kapinjala left me, renewing the injunction not to leave the hermitage for some time.

When I found that my wings were grown, I one day secretly flew away from Jâbâli's hermitage towards the north where the body of Chandrâpîda was and where I thought I would see Mahâs'vetâ. Soon I felt exhausted and fell asleep on the low boughs of a tree. I awoke to find myself caught in a net with a wild man standing before me. I entreated him to set me free, but he replied "I am a Chandâla; still I did not catch you for your flesh. I am one of the many hunters employed by the daughter of our king to find out a wonderful parrot which she has heard has escaped from Jâbâli's hermitage. I shall take you to her, who will do with you just as she pleases". When I thougt how I, a *muni* and son of S'vetaketu, was doomed to associate with Chândâlas I cursed the day I was born. The Chândâla took me to his mistress, who clapped me in a wooden cage. I resolved

from that moment to hold my tongue and to starve myself. But being entreated by her to take fruits and water, I did so; still I kept an obdurate silence. One day I saw myself placed in a golden cage. Your Majesty (king S'ûdraka) has seen the Chaṇḍâla princess. Who she is, why she calls herself Chaṇḍâla or why she brings me here, I know as little as your Majesty does.

End of the parrot's tale.

Then the king (S'ûdraka) bade the Chaṇḍâla girl to come forward. She addressed the king as follows:—'Light of the world, husband of Rôhiṇî, joy of the eyes of Kâdambarî, Moon, you have heard the story of your former birth and of this perverse one. It was by S'vetaketu's order that I, his mother Lakshmî, imprisoned him to save him from falling into further degradation by disobeying his father's express orders. In order to avoid the contact of people, I became a Chaṇḍâla girl. The time has come and I have brought you together; cast aside with these earthly bodies, the pains of birth, disease and death and live happily together.' So saying she flew into the sky.

At these words, the heart of S'ûdraka became again full of the old hopeless longing for Kâdambarî. Thus had Puṇḍarîka's curse been fulfilled and the moon had felt in two lives the pangs of unsuccessful love. Afflicted by the torment of love, life left the mortal body of S'ûdraka.

One day, when the spring had doubled Kâdambarî's torment, she threw her arms round the neck of the senseless form she had so long tended and clasped it close. At her touch, the body moved and returned her embrace. Chandrâpîḍa addressed her "The touch of your arms has brought me back to life. To day the curse is over. I have cast off the body I wore as S'ûdraka; this body (as Chandrâpîḍa) I shall ever cherish, because in it I pleased you. This world and the world of the moon are open to you. Nor am I alone free from curse." As he spoke, Puṇḍarîka descended from the sky in the same dress that he wore when he died for his love of Mahâs'vetâ. Seeing him, Kâdambarî ran to Mahâs'vetâ with the glad news. Keyûraka went to Hemakûṭa to congratulate Chitraratha and Haṁsa; and Madalekhâ to Târâpîḍa. Târâpîḍa with his queen saluted Chandrâpîḍa as their son and the Lord of Night. Kapinjala came with a message from S'vetaketu that he had abandoned all

claim to Puṇḍarîka's filial duty in favour of S'ukanâsa. In the morning, the parents of Kâdambarî and Mahâs'vetâ came and the hermitage was deserted at their suggestion in order that the marriage of Kâdambarî and Chandrâpîḍa might be celebrated with due pomp.

One day Kâdambarî enquired as to the fate of Pattralekhâ. She learnt that she was Rôhiṇî, who had followed her lord when he first descended from heaven but had been forbidden to accompany him in his birth as S'ûdraka.

When Chandrâpîḍa's happy marriage with Kâdambarî was accomplished, he set out for Ujjayinî. He placed Puṇḍarîka on the throne and attending upon his parents who had left all to follow him, he dwelt with Kâdambarî, at one time in Ujjayinî, at another time on Hemakûṭa, and again in the world of the moon. From that time forward, the Moon and Kâdambarî, Kâdambarî and Mahâs'vetâ, Mahâs'vetâ and Puṇḍarîka, Puṇḍarîka and the moon were never separated and lived happily together in supreme bliss.

Appendix II.

N. B. The pages refer to the Notes.

Appendix III.

N. B. The pages refer to the Notes.